

AMATEUR CINE

The background of the cover is a deep blue. It is decorated with numerous white line drawings of amateur cinema equipment. These include several movie cameras, some with large lenses and viewfinders, and several reels of film. The drawings are arranged in a somewhat chaotic but rhythmic pattern, with some equipment appearing to be in motion or connected by faint lines. The overall style is reminiscent of mid-20th-century graphic design.

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JANUARY, 1941

In This Issue

LIGHTING MOVING
OBJECTS

...

FAMOUS LIBRARY
FILMS

(2. "METROPOLIS")

...

THE HOME CINEMA

...

TRAVELLING MATTE

...

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PERISCOPE

...

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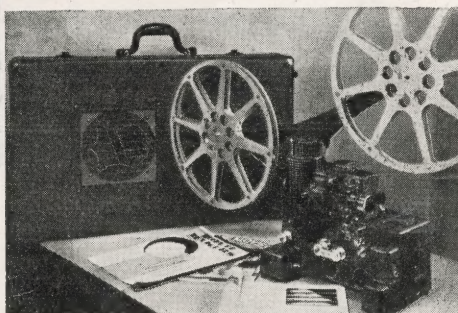
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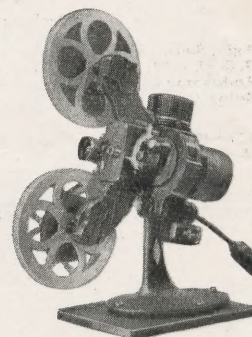
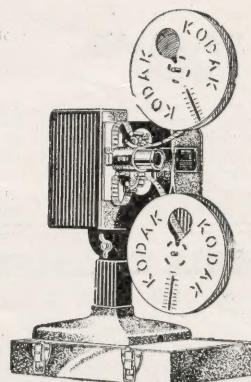


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(Published December 16th)



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Every effort is being made to secure that your copy of "Amateur Cine World" reaches you on time each month, but dislocation of transport due to air-raids is likely to cause occasional delays.

Should it arrive late, we would ask you to assist the newsagent by accepting your copy as usual. The Paper Control Order prevents him from returning unsold newspapers and periodicals and if a customer refuses to take his copy, the newsagent must bear the cost himself. Present conditions make the newsagent's work very difficult; he will appreciate your help and so shall we.

Gordon S. Malthouse
Editor

IT'S UP TO YOU!

MANY amateurs have long regarded it as an irritating anomaly that in the main only professional films are available for substandard projectors. We are often told that we are the vanguard of the film world, that it is the amateur's imaginative experiments, unhampered by box-office, which should influence the trend of professional production, that we are free to exercise that personality and individuality which so seldom escape from the mass production methods of the 35mm. specialist.

But the only films the average amateur has an opportunity of seeing are those that have already been shown at his local cinema. They are usually first-rate entertainment, and he can learn something from them if he wishes. He may have seen them before, but the novelty of the conditions under which they are shown lends an added interest to them. In the novelty of the home show, indeed, lies its fascination. A film that is in itself a novelty—as most amateur films are to the general public—could not but further enhance that appeal.

But you cannot show such films to your friends unless you are a member of a club, and even if you are a member, you cannot be sure that the novelty of every amateur film you see or project will not be nullified by inadequate production. There is no source from which the individual can obtain a steady supply of the best amateur films. Many amateurs have never seen a first-class amateur production.

That there are only one or two in the commercial libraries is obviously due to the fact the trade feel there is no demand for them. There is a good deal of justification for this attitude, for more amateurs project films than make them. There are more projectors in use than there are cameras. But might not it be that the projectionists have never thought of asking for amateur films because they were unaware of their existence? That if good, competently produced amateur films were available for hire, they would be welcomed as giving further novelty to the home show?

Those amateurs whose interest in amateur cinematography lies solely in projection will continue to be content with shows built up exclusively of professional films because they have no idea that they are missing anything. They cannot ask for something different, but present them with the *fait accompli*, a catalogue that lists some good amateur films, as well as the professional type to which they are accustomed, and who shall say but that they will not readily respond?

It is the non-film maker who dictates the policy of the libraries, but only the practising amateur cinematographer can influence that policy to the extent of securing the representation of amateur films. The libraries are not philanthropic undertakings. They give good value for money, but it is not to be expected that their sponsors should spend money on a venture when they have no proof they would be justified in doing so.

It is up to the movie-maker to convince them amateur films are required. The libraries exist to serve you, to meet your needs. Show them unmistakably what those needs are and you will certainly have the

satisfaction of seeing them realised. If a sufficient number of amateurs will voice their requirements, at least the nucleus of an amateur film library will be achieved. There will be the *fait accompli* for the projectionist, and on his response to it will depend the question whether the amateur section is steadily to expand or to remain just a handful of films hidden in a long list of professional films. But at least there should be a sufficient demand from the movie-makers to make the formation of the small nucleus a commercial proposition.

How are you to set about getting it? In one way only: by writing to the library with whom you deal and telling them what you want. If every amateur who wants to show amateur films would write to his library to-day, they would be on his screen within a few weeks. And if every amateur does not write, if he is content to leave it to the other fellow, then just as certainly he will not get them.

No commercial organisation will ignore a legitimate demand that is shown to be widespread and pressing; any organisation will welcome the opportunity of being shown unmistakably what its clients want. The analytical commentary on "The White Hell of Pitz Palu," in last month's issue, aroused so much interest that the libraries report a run on the film. Show your interest in amateur productions and the libraries will satisfy it.

Write now! Carry the citadel with a twopenny stamp and a postcard. You need only write a few lines such as: "I strongly support the plea in this month's *Amateur Cine World* for the best amateur work to be represented in the film libraries, and should be prepared to hire such films from time to time." And send off the card to-day. Do not, by the way, send it to us. We are already convinced of the need. It is up to you to convince the trade.

And, now, where are the best amateur films coming from? In last month's issue we published a letter from the Curator of the National Film Library deploring that funds do not at the present time permit of the purchase of amateur films for preservation in it. It was suggested that owners of good amateur films should present copies to the Library, provided that they were adjudged of sufficient merit and that *Amateur Cine World* should be the arbitrator.

The films that are worthy of preservation in the national archives are worthy of being made available to a wide public; and in our view only those films which are accepted for the National Film Library should be included in the commercial libraries, for once allow the second-rate to creep in, and the scheme will be dead.

The purchase price paid by the commercial libraries should include the cost of a copy for presentation to the National Film Library, the cost being borne by the owner of the film. (In order to avoid any unfair competition, these copies would not be generally circulated by the N.F.L.).

By this means, the N.F.L. would be assured of a representative cross-section of amateur films, while the public would be certain of getting only the best. Isn't it worthwhile spending a few minutes writing that postcard?

THE EDITOR.

Introducing Dulcie

LIGHTING MOVING OBJECTS

Most articles on lighting for cine work are based on still photography, and too seldom take into account the movement of the subject. Movement—be it only the turn of a head—has a profound effect on the intensity of the illumination, as our contributor shows in text and illustration.

By G. H. SEWELL, A.R.P.S.



Fig. 1

THE average amateur cinematographer, when he first contemplates taking films indoors, responds to the advice contained in the manufacturers' advertisements and buys one or more simple reflector units, generally a photoflood lamp in a reflector of more or less conical form, and then proceeds to make his first tentative experiments.

To assist him in his endeavours he may read up the subject of 'lighting' and endeavour to apply the principles propounded, but he soon finds that the recommended methods do not always appear to be 100 per cent. successful. That is because, almost without exception, treatises on the arrangement of lights for photography are concerned with the taking of 'still' pictures. There are certain fundamental differences between still lighting and cine lighting.

I am going to assume that the reader has already made himself acquainted with the elementary principles of lighting, and shall not therefore attempt to demonstrate these again. Much valuable material has appeared in the pages of our contemporary, *Miniature Camera World*, including a series which ran through the issues from January to May, 1939, inclusive. There are also some notes of my own in the issue for November, 1940.

What, then, are the fundamental differences

between the lighting requirements for still work and for cine work? As we shall be chiefly concerned with the taking of personal pictures, let us examine the questions in relation to portraiture. First of all, the exposure time in cine filming is of the order of 1/30th of a second, while for a still portrait it may be as much as half a second or more. This means, in practice, that a very much higher intensity of light must necessarily be reflected from the subject to secure the exposure.

Secondly, in still photography, the subject does not, of course, move from a set pose, and the lighting can be built up to make the best of an unvarying set of contours and planes.



Fig. 2

In cinematography the subject not only moves to and from the light and to left and right, but also presents different parts of its surface to the camera at successive moments. For a cine shot to be successful the subject must always be capably lit, even when in comparatively rapid movement, while in those parts of the sequence where the subject is relatively still and the audience thus has an opportunity of examining the lighting at leisure, it must be as superbly done as in the 'still' photograph.

Wider Range of Tones

A third factor is that the average still portrait is examined as a paper print held in the hand, whereas the cine picture is examined as a projected image. With proper arrangement of projector and screen surface a wider range of tones may be incorporated in the cine picture. On the other hand, too high or too low a light intensity in projection may cause the sacrifice of much of this tonal advantage.

To assist us in our investigation of cine lighting we will call in the services of a most complacent young woman who, because of her connection with the films, was first dubbed Dulcinea, but who now, with that regrettable familiarity which is typical of modern times, is known as Dulcie.

Dulcie is a window dresser's model of plaster, with reddish hair, cherry lips and blue eyes. She has the advantages of endless patience, the ability to assume instantly and to maintain indefinitely, any position relative to the camera that we may desire, simplified but well defined contours, and the inability to affect our results by movement of her features. She does not argue.

Placing of Lights

Further, but this is not important, the pupils of her eyes do not contract in the presence of very bright light. That is a point often overlooked by amateur cinematographers who place their brilliant lighting units close to the sitter and then wonder as to the cause of the somewhat unnatural look on the face of the portrait they secure. That unnatural look is a compound of strained muscles and pin-point pupils.

Yet most amateurs do, in fact, place their lights quite close to the subject. The reason can readily be ascertained by examining

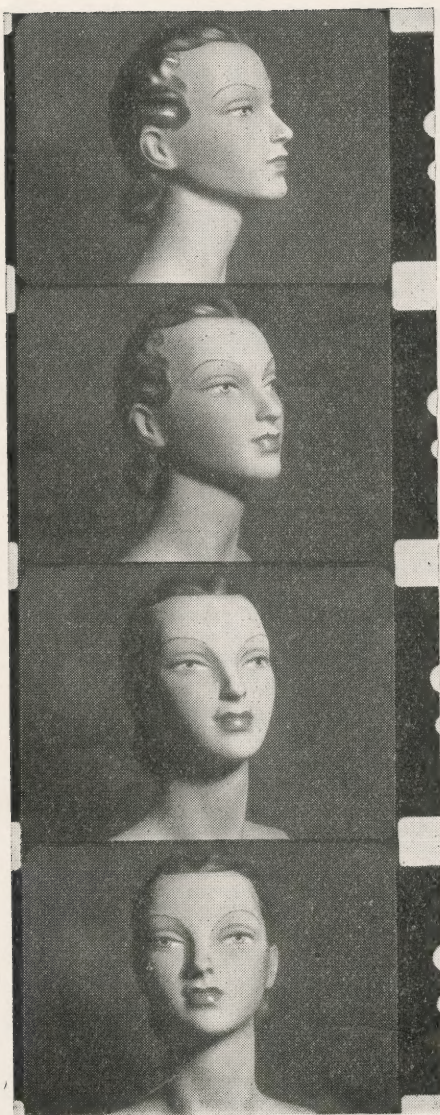


Fig. 3A.

Illustrating that one kind of lighting in cinematography has to do duty for a wide range of positions. One lamp at 5ft. from the subject. Full explanation in article.

any artificial lighting chart. For example, here are some extracts from a lighting chart, issued by Kodak Ltd., for use with the Kodaflector with a 275 watt photoflood bulb (which is equivalent in actinic value to a 750 watt lamp burning at normal temperature) in conjunction with supersensitive pan film, the camera running at 16 pictures per second. One such unit, at 10 feet from the subject, requires a working lens aperture of $f/1.9$; the same unit at 5 feet requires only $f/4$; while with the light at 2 feet from the subject we may close down to $f/8$. The worker whose camera lens has a maximum aperture of $f/3.5$ is forced to work with his single light unit not more than 5 to $5\frac{1}{2}$ feet.

There is a law of illumination, known as the Inverse Square Law, that the intensity varies inversely as the square of the distance between light and subject. In other words, if point A is twice as far from the light as

point B, it will only be one quarter as bright. The values are modified somewhat if a reflector is used, but the rule remains.

Let us erect our lighting unit and then put up narrow strips of card or paper, all of the same colour and texture, facing the unit but at distances of three feet, four feet, eleven feet and twelve feet from it. We shall thus have two pairs of strips, each with a separation of one foot. In the case of the pair at 3-4 feet, the remote slip will be only a little more than half as bright as the near slip. In the pair at 11-12 feet, the remote slip will have a brightness about $5/6$ ths that of the near slip. In both cases the two slips in a pair are separated by the same amount, i.e., 1 foot, but at the shorter range this represents a much greater proportion of the total distance between lamp and subject, and therefore exerts a greater effect on contrast.

Contrasty Effect

It follows from this that if you light a subject with the lamp close to it, you may expect to obtain a contrasty result, with considerable differences of intensity between one side of the subject and the other, and between the subject and the background, while as the lamp is moved farther away, a great increase in exposure will become necessary, but the overall distribution of light intensity will be much more even.

The point is illustrated in Fig. 1, which was taken on supersensitive pan, using one photoflood reflector unit only. The background was a camel-coloured curtain little darker than the skin of the model. The lamp was supported on a proper stand and was always maintained at the same relative angle to the subject, whatever the distance. Shots were made at the distances and apertures previously mentioned. Three single frames from the film were then mounted together and copied to make the illustration.

The contrast range of the three shots is entirely different. At (a) all skin texture (and powdered skin is well simulated by the actual model) has been lost, as the highlights are over-exposed while the shadow side is clogged and lacks detail. At (b) some improvement is discernible, while at (c) the shape of the face is fully revealed, the chin is well modelled and separated from the neck, the eyes are softer and more expressive. The only difference in technique is that at (c) the light is at a distance 5 times greater than at (a).

Changes in Intensity

If the model moved a foot forwards or backwards there would be little appreciable change in intensity under conditions (c), while at (a) a similar movement would create profound changes in intensity which would more than tax the resources of processing compensation. If your model moves to one side and the light is close, this causes a marked change of the angle at which the light strikes the subject. If the light is farther away, the angular change is considerably less. In natural daylight there is virtually no change in lighting angle.

If your light is close to the subject and the latter moves to one side there will also be a rapid drop in intensity. If the light is farther away, the change will again be negligible.

The series in Fig. 2 was prepared to demonstrate this. The conditions are the same as for the series in Fig. 1, except that the model had been removed 18 inches to the observer's left and the camera panorammed



Fig. 3B.

Notice the different effects obtained merely by modification of the subject, which remains on the same spot all the time. Simple 45 degree lighting was used throughout.

on its tripod to bring the head once more in the centre of the frame. The same high contrast is preserved in (a), there is a marked difference in intensity across the background, and the change in lighting angle has caused a large part of the face to fall into featureless shadow. (b) again presents some improvement, although there is still too much shadow area. In (c) there is practically no increase in the shadow area and the lighting again remains almost unchanged. By an unfortunate oversight a low power lamp unit close to the subject remained switched on during the shot, and has cast a secondary shadow from the nose and on the neck, but this does not invalidate the essential demonstration.

Fig. 3 illustrates the point that one kind of lighting in cinematography has to do duty for a wide range of positions. It was taken with a single lamp unit at a distance of 5 feet and all other conditions as previously

(Continued on page 268)

FAMOUS LIBRARY FILMS

No. 2

"METROPOLIS"

BY HAV BULLEID MA

"**M**ETROPOLIS" is a production of the "Golden Period" of the German Cinema, and has its place in the list of classics on account of its remarkable technical craftsmanship, its inspired architectural form, and its typically "Langish" direction; though hampered by having as foundation a story of the penny-dreadful category complete with trite motto.

The technical craftsmanship is reflected chiefly in the style and fluidity of the camera-work and the realism of all detail; the architectural form has evoked unstinted praise from all quarters; and the

and the wealth of incidental detail, but cleverly manages to preserve all the key-points of the narrative.

THE STORY

The film opens with shots of the City of the Future, dependent on the listless workers, living below ground. Contrasted with them are the "idle rich" among whom is Freder, son of the Master of the City. Maria, bringing a party of the workers' children into the sun-lit gardens, is seen by him; and in trying to trace her Freder discovers the underground machines and is the frightened witness of an accident. He goes to his father's office in a tower commanding the city, and the Foreman also arrives, with plans found on workmen killed in the accident. Fredersen sacks Josaphat, his secretary, for failing to have found such plans: Freder saves Josaphat from suicide and they strike up a friendship.

Fredersen visits Rotwang, the scientist, and the Robot is shown working. They go to the place in the catacombs shown on the workmen's plans and there find Maria preaching a doctrine of Understanding: Freder stays behind at the end and they meet. Fredersen instructs Rotwang to give Maria's form but a devil's heart to the Robot, to destroy the workmen's faith in her. Rotwang catches Maria after a sinister chase and carries her to his laboratory, but her shouts have attracted Freder's attention and, dashing in to help, he is trapped. Rotwang completes his experiment and the robot Maria exists.

In the Catacombs

Rotwang releases Freder and tells him Maria is with his father: and in the office Freder finds them and the shock of "Maria's" appearance, transformed, unbalances him. Rotwang gives a huge "At home" whereat "Maria" appears in a wild dance act, while Freder, in his bed of sickness, has a premonition that "Death menaces Metropolis."

Freder and Josaphat go to the catacombs where "Maria" has succeeded in starting a revolt. In spite of the Foreman's efforts,

Production ..	Universum-Film Aktiengesellschaft (UFA) Berlin. (Shooting started May 22nd, 1925 and was completed by October 30th, 1926).
Trade Review ..	March 24th, 1927. Distributed by Wardour Films.
English Release ..	September 26th, 1927.
Length ..	10,000 feet.
Directed by ..	Fritz Lang.
Photography ..	Karl Freund and Gunther Rittau.
Scenario ..	Thea von Harbou.
Design ..	Oscar Werndorff and Otto Hunte.
Players:	

	35mm. version	9.5mm. version
Brigitte Helm ..	as Mary	Maria
Gustav Frohlich ..	as Eric	Freder
Rudolph Klein-Rogge ..	as Rotwang	Rotwang
Alfred Abel ..	as John Masterman	Fredersen
Theodor Loos ..	as Joseph	Josaphat
Heinrich George ..	as Grot (Foreman)	Not named
Fritz Rasp ..	as Slim (Secretary)	Not named
George John ..	as Machine man	Machine man
Availability.	Pathescope Library, 5 reels, 9.5mm. = 3,750ft., 35mm. British Film Institute Library, 9 reels, 35mm.	

film is supremely "Langish"—by which term is meant the uniquely individualistic style of Fritz Lang, with his insistence on dramatic gestures, high camera-angles, wide foregrounds, and massed movements. *Metropolis* has these cinematic action effects in abundance, and their presence proves the director's complete control.

Fritz Lang made *Destiny* (1921), *Dr. Mabuse* (1922), *Siegfried and Kriemhild's Revenge* (1923); then *Metropolis*, followed by *The Spy* (1928), *The Girl in the Moon* (1929), *M* (1932), and *The Testament of Dr. Mabuse* (1934). His ancestry then caused him to leave Germany, and in Hollywood he won fame but lost the "Langish" quality in *Fury* (Spencer Tracy) and others.

The scenarios of his German films were by his wife, Thea von Harbou, known also as a writer of sensational novels, one of which was "Metropolis"—a literary shocker, but useful film material: and the full German version of the film exploited this material correctly so that the architecture and the visions of the future formed the underlying theme. For the specially prepared English version, however, stress was laid on the hackneyed motto that "Brain and Arm have one link—the Heart" at the expense of Lang's intended and unstated moral that Man's pride and squabbling cause disasters.

In the 9.5mm. version the same motto is backed up by only the equivalent of 3,750 feet, hence it looms embarrassingly large. This terrific condensation in length, although admirably done, removes to a large extent the characterisations and the motives of the players,



Freder (Gustav Frohlich) with the collapsed operator of one of the most "Langish" machines. (The photographs illustrating this article are reproduced by courtesy of Messrs. Pathescope Ltd.)

the main controlling machine is stopped by the mob. To his consternation Frederesen sees the lights of the City fail: Maria escapes: floods start in the workmen's city: Maria collects the children and sets the huge alarm gong going: Freder and Josaphat find them and all escape through the ventilating shafts.

At last the Foreman brings the mob to reason, and they demand vengeance on "Maria the Witch." They find her in the wealthy part of the city, and burn her at the stake, when she reverts into the mechanical form of the Robot. Rotwang, mentally unhinged, makes off with Maria but Freder saves her. It is then learned that the children are safe; the mob's animosity vanishes; and Freder and Maria bring about a "New Understanding" between Frederesen and the Foreman.

Such is the treatment-synopsis of the English version, from which it will at once be seen that the action is studded with big scenes, namely, the first accident; the giving of Maria's form to the robot; Rotwang's "at home"; the mob's revolt; and the flooding of the underground city. Contrasted with these in the build-up of the action are the quieter-toned scenes in the Eternal Gardens; Maria's telling of the legend to the workmen; and in particular the calm and measured vastness indicated in the opening views of the city and of Frederesen's controlling office.

H. G. Wells said . . .

This excellent choice and arrangement of material, however, cannot quite gloss over the trite "Brain-Arm-Heart" motto, which probably explains why H. G. Wells applied the comment "—quite the silliest film—." Mr. Wells was misled by failing to appreciate the architectural form and the supremely cinematic qualities of *Metropolis*, which are remembered while the table-top models and rambling construction of *The Shape of Things to Come* are already fading into oblivion. Paul Rotha sums up well in "The Film till Now":—

Metropolis was very remarkable, based on a brilliant filmic conception and, had it been shown in its entirety, would have afforded a wonderful exposition of cinematography. *Metropolis*, with its rows of rectangular windows, its slow-treading workers, its great geometric buildings, its contrasted light and shade, its massed masses, its machinery, was a considerable achievement. Its actual story value was negligible; the architecture was the story in itself.

The film was a year and a half in production at the UFA studios in Neubabelsburg. Terrific interior and exterior sets were constructed; the first five floors of the underground city were actually built in the studio grounds, shooting being done by night. Rotwang's house was built full size, also exterior. The machine shops, catacombs, Rotwang's laboratory, and the Eternal Gardens, were the biggest interiors. Models were used for the exterior scenes of *Metropolis* with its vast buildings, elevated railways, planes, and moving roads; also for the tower of babel. Photographs prepared from the models were used for views through Frederesen's windows. Niceties such as the decimal-system clocks were, of course, specially made incidentals. For Frederesen's television-phone ordinary back-projection was used: and a painted panorama was employed for the drive through the *Metropolis* streets. (Both cut from 9.5mm. version). For the rest, the machine accidents were real, the builders of the tower were real, the floods were real, the fire under the robot was real.

As a matter of interest, contemporary films released in September 1927 included *It* (Clara Bow), *The Kid Brother* (Harold Lloyd), *Michael Strogoff* (Ivan Mosjoukine) and *The Scarlet Letter* (Lillian

Gish & Lars Hansen). *Ben Hur* was approaching the end of its famous 49 weeks' run at the Tivoli.

The stately opening shots are flawlessly realistic. Dissolved close-ups of machines follow, then the decimal clock approaching the hour, then the hooter; the workers change shifts and those relieved are followed by the camera to their underground city. This is established with a huge long shot of a square flanked by buildings of which nine storeys can be seen. The lower five were built full-size, the remainder were painted (to a convenient scale) and placed proportionately nearer to the camera.

Immediately contrasted with the underground city is the vast, sun-drenched sports stadium, and then the fresh gardens, where Freder is introduced: the place is charged with beautifully-gowned ladies, statuesque peacocks, sparkling fountains: through immense



The mob dances wildly among the ruins of the *Metropolis* machines. This set is particularly remarkable for its studied detail, every switch, meter, pipe and cock down to the last rivet being clearly discernible.

swing-doors ventures Maria, with a party of children from below. Freder's attention is caught. The shots of Maria are arranged to put emphasis on to the girl by using a gauze with a hole in the centre and a light nearby, so that the surrounds of the picture melt into diffused whiteness.

They retreat through the doors at the unspoken suggestion of four footmen (nicely conveyed) and Freder follows: hands stretched in front of him, he pushes through the doors and we note the hard shadow cast by light from the gardens streaming through after him. This is very Langish—the outstretched arms and the sedately swinging doors. Compare the hotel doors in *The Spy* and the barber's shop doors in *Fury*.

Vast Machine Rooms

Freder proceeds underground to the vast machine rooms. These again are conspicuous for their purity of design, their impressive reality. The operators are shown in patterned movements of typically Langish conception and arrangement. Then in mid shot the operator of the central machine is picked out: faced with two banks of gauges and control switches, his work is of key importance: by his look of horror we are warned of danger . . .

M.S. He feverishly operates the necessary switches . . .

M-C.S. the same: fear lines his face.

C.S. A fluid indicator-gauge rises ominously.

C.S. (from high angle, looking down). He pulls another switch, reaches desperately up, falls away . . .

C.S. the indicator reaches the danger level . . .

L.S. rush of steam starts from the bank of machines . . .

M.S. force of steam blows an operator away from his platform.

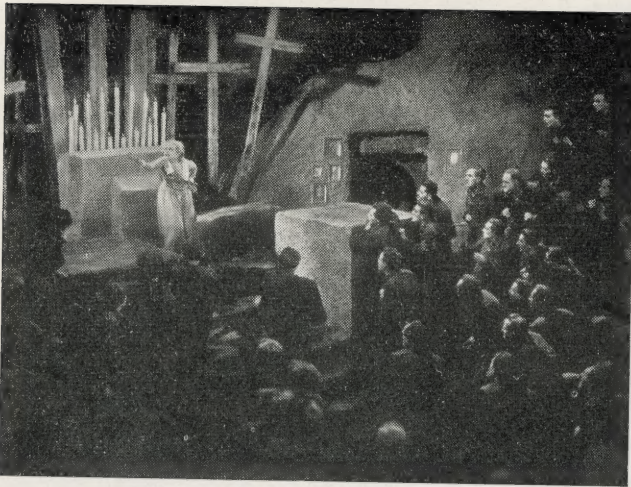
M.S. (flying camera shot) Freder starts forward in horror, recoils, covering his eyes . . .

L.S. Steam issues everywhere. Operators are hurled to the ground from their platforms.

(Continued on next page)

BOOK EARLY!

WE are glad to report a most enthusiastic welcome for the "Famous Library Films" series, which began last month. We have received many appreciative letters from readers (with, in some cases, suggestions for films to be discussed in the series) while dealers advise us that there was a run on "The White Hell of Pitz Palu" (the subject of the first article). One dealer informs us that he rapidly sold outright all his copies of this film. So, if you want to hire the famous films discussed in "Amateur Cine World," book early! Next month: "The Lost World."



Maria (Brigitte Helm) preaches Understanding to the workers at their secret meeting-place in the catacombs. The composition leads the eye immediately to Maria, and the shot is notable also for its subtle balance of light and shade.

There are many points of great interest in this excellent sequence: George John makes a vivid portrait of the fear-haunted operator; he can also be seen in *Siegfried* as the Mime and also as Alberich, in *Cinderella* as the coachman, and in *Vaudeville* as the sailor. The high-angle close-up is a fine example of director and cameraman combining to achieve the maximum effect: looking-down-on-fear has an emphasis value enhanced by the actual frame-composition, and by Lang's directorial insistence on jerky hand-movements.

The flying-camera shot of Freder again is a perfect choice, giving as it does the effect of the danger rushing towards him. The camera was suspended at the end of a platform supported from a point above the set by four ropes, one at each corner, so that it remained in a horizontal plane throughout the swing. At the rehearsed moment, it was released and allowed to swing towards the actor.

Born in "Vaudeville"?

Cameraman Karl Freund stated that this idea was born during the shooting of *Metropolis*, and indeed it is a Langish idea; but I feel convinced that fundamentally the idea originated at that moment in *Vaudeville* when Freund had the inspiration of taking his camera on the trapeze with Emil Jannings, to shoot the famous close-up against the confused flashes of the audience below.

To Freder's mind the machine appears as a Moloch, with men being sacrificed—a straightforward piece of imagery and set-dressing. Optical distortion (by moving a piece of bottle-glass in front of the lens) is very appropriately used here. Then Freder stands against the light background of the concrete wall, while the injured are shown in the foreground, in dark silhouette. Freder proceeds to his father's office (where, in the abridged version, it is tantalizing not to see the working of all the gadgets around the walls!) and the Machine Foreman enters with the catacomb plans.

Josaphat the secretary is instantly dismissed. Freder dashes after him, saves him from suicide in another typical Lang sequence of careful camera angles and well-chosen shots: the montage here, too, is outstanding, the action being split into accurately-cut detail shots. This is rather unusual for Fritz Lang, who has always had the tendency to err on the side of too few shots, being inclined to cover in one shot what might better be split into two or more.

Freder re-visits the machine rooms, and takes a turn operating a machine—another Langish conception, shown in the accompanying still—when the man in charge collapses and no help is near.

Amazingly Detailed Set

Rotwang, the scientist, is next introduced in his laboratory—again, an amazingly detailed set, filled with apparatus on a grand scale which, incidentally, so took Hollywood's fancy that it has been imitated to the degree of making such sets laughable. In a curtained alcove the robot, in metal, is shown for the first time to Freder. This is rather uninspiring, but Rotwang's promise to give it human likeness in one more day has a dramatic ring...

They proceed to the catacombs where Freder, with the workmen, has arrived to hear Maria tell the Legend of the Tower of Babel. The shot of the converging ranks of men to build the tower is a

A Classic of the 'GOLDEN PERIOD'

(Continued from previous page)

multiple exposure. The shot of them straining at the enormous block of stone is a magnificently bold composition. Shafts of light superimposed in the corners of the frame, somehow express the legendary nature of the tale being told. A fine wide-angle lens shot of men swarming up a vast flight of steps culminates in the idea of strife due to lack of understanding.

The workmen hang on Maria's words. Freder. Freder tells Rotwang to make the Robot in her likeness. Freder stays to meet Maria, and is recognised by her to be the hoped-for link, for understanding between the workmen and Freder. They separate, and Maria takes a candle to light her way out of the catacombs. Rotwang is near. He throws down a piece of stone; frightened, she backs against the tunnel side. With his artificial hand, black and sinister, he smothers her candle. She runs away but is paralysed by the beam of his torch; and, looking round, sees his eyes... with a hint of madness... over the blinding brilliance of the torch. Detail shots of skeleton remains and of dark corners of the catacombs add to the horror of this excellent sequence which ends with...

L.S. Maria runs desperately up the steps towards light and escape...

L.S. ... up into the entrance vault of many doors...

M.S. ... to a door, hammers on it in vain; (pan) to another, hammers, then freezes as the beam of the torch catches her. Slowly she turns round...

L.S. ... stares fascinated at Rotwang standing in the foreground. Fade out.

The impeccable composition and grouping of these shots add greatly to their dramatic power. Strong back-lighting picks out the steps and trap-door as a goal of escape: a harsh spot (representing the torch light) catches Maria and "freezes" her in a compelling Lang pose; the last shot expresses: "Capture."

Freder, outside Rotwang's house, hears Maria's shout and storms the door, which opens suddenly; inside, it slams shut. Thus Lang expounds the nature of Rotwang's house, ironically contrasted with its old-world exterior. The door motif is repeated, and Freder is trapped in the vault. Then comes the famous imparting of Maria's likeness to the robot, with the spectacular discharges and rings of electricity, which Rotwang dramatically controls.



The Robot Maria (Brigitte Helm) is grasped by the Foreman (Heinrich George) while the mob wildly shouts "To the stake..." Harsh spot-lighting picks out these two figures from the encircling crowd.

Tribute must be paid to the make-up men as well as to Brigitte Helm for the way they have conveyed the soullessness of the robot, Maria. In general, they succeeded in the difficult task of preventing

(Continued on page 266)

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"METROPOLIS"

(Continued from page 264)

the robot appearing as a caricature. This was Brigitte Helm's first film, and her success is tribute to herself and to Fritz Lang. G. W. Pabst shortly after featured her in the famous *Loves of Jeanne Ney* and in *Crisis*, and she partnered Francis Lederer in *The Wonderful Lie* by Hans Schwartz.

On release, Freder is confronted by Rotwang in a single spacious long shot with background action (i.e., appearance of Rotwang through curtain) characteristic of Lang's direction. Freder proceeds to his father's office, where his collapse is well shown: lights seem to pierce his brain, the floor swims under him (by superimposing a shot of the floor taken with swaying camera), glimpses of Death intermingle with flashes of Maria, Rotwang, and Fredersen in close-ups, quick-cut; then he seems to fall endlessly (by superimposing his figure on traced lines moving upwards).

Chez Rotwang, the Robot Maria does a "she-devil" dance act, about which the most interesting point is the application of Lang's direction and Freund's photography; thus the posing of the robot dancer has Langish touches and the idea of fading-out the huge casnet-lid through which she first appears is typically Freund, as is the superimposed composition of staring eyes directed at the dancer, reminiscent of the audience's eyes in *Vaudeville*. Inter-cut are shots of Freder in bed: quick-cutting provokes a feverish tempo, culminating in a hooter-blast and the imagined, scything, figure of Death.

Superlative Long Shots

Stirred up by the robot Maria, the mob breaks loose; and, worked up in a series of superlative, action-laden long shots, they are shown swarming down to the machines, overpowering the Foreman, and stopping the Central Machine. The unity of movement of the vast mob is amazing. Then, well-contrasted, the real Maria appears, alone. She proceeds down a lift; as she walks from it, another lift suddenly crashes, with a blinding flash. This vividly tells the tale of the machine wreckage. The lights of the City fail. Fredersen's new secretary reports the disaster—in what must be about the most ludicrously-worded title ever put on the screen at a dramatic moment.

Then, the dreaded flooding starts. First the water forces a crack

in the concrete road. Then a mighty spout shoots upwards. Water swirls darkly down a road; and down steps, whence the children run for safety. Maria gathers them at the gong in the square, and sets the gong going. Its sound is perfectly conveyed by the expedient of placing the camera lens at the position of the gong surface. Freder and Josaphat hear. Terrific flood scenes follow, ending in the collapse of the underground buildings, shown in L.S. (a model).

A raft was built to enable the necessary camera positions to be taken in filming the flood scenes. Freund's choice of dramatic angle is inspired: it is of extreme interest to compare his work in *Vaudeville* and *Faust*, also his later work in America such as in *Dracula* (Bela Lugosi). The flood scenes are also remarkable for the realistic acting of the principals. Freder and Maria are efficiently heroic, and Theodor Loos as Josaphat is in magnificent contrast to his nervousness as secretary: this player will be remembered as King Gunthur in *Siegfried*.

Dramatically Arranged Mass Movements

The mob, still in frenzy, dance fanatically round the machines they have wrecked—again, shown in full long-shot—till called to order at last by the Foreman. Shown in full close-up, he whistles piercingly and they become still. Then recriminations, followed by another frenzy against "Maria, the Witch." Then more spacious longshots when the robot comes in a wild procession from the rich quarters, is seized, and lashed up to be burnt.

Lit by the flickering light of this fire, the demented Rotwang carries Maria on to a church roof; the robot in the fire turns back to steel, in a perfectly contrived mix. Then comes a fight on the church roof which, though embellished with Langish touches and vivid, stark photography, is weak compared with what has gone before, and savours of anti-climax. Rotwang falls: the crowd surge forward past the kneeling figure of Fredersen. These two shots are outstanding examples of dramatically arranged mass movements, still frequently copied.

Then the Foreman leads the workmen up to Fredersen and the film ends with the rather trite and uninspired reconciliation, done all in mid-shot, with titles printed over it.

The best brief tribute that can be paid to the photographic excellence, directorial power, and architectural form of *Metropolis* is to point out that in spite of the great abridgements made in the standard version, the shots still match in tone and composition, the force and fluidity of the direction cannot be lost, and the artistry of design triumphantly persists. But, above all, credit must go to the man in control, who welded each efficient production phase into its place in the monument of cinematic power: which is why the film is usually referred to as: "*Metropolis*"—directed by Fritz Lang.

STAINING PLUS TONING

INTERESTING and sometimes spectacular effects can be obtained by a combination of staining and toning films. This is seldom exploited by amateurs, which is a pity; and the professionals now seem to have forgotten it—probably on purpose, as the tendency now is to avoid at all costs anything which prevents a print being made in one continuous length, which, of course, is impossible when short sections toned and/or stained different colours are to be inserted in the reel.

In the silent days the effect turned up from time to time: for example, in the 1925 "Charley's Aunt" (Syd Chaplin) the night exteriors outside the casino in the introduction are toned blue and stained orange. Conversely, street exteriors at night in the 1926 "Last Days of Pompeii" are toned sepia and stained blue-green. Each is effective; the principle seems to be that the stain colour is that of the light supposed to be falling on the scene, while the tone colour is controlled by subsidiary lighting considerations. The "Charley's Aunt" scene was lit by light from casino windows—orange stain, but was by night—blue tone, to suggest the subsidiary night shades. Toning blue and staining pink gives a summer evening effect.

As regards the mechanics of securing these effects, the toning must be done first, as this fundamentally changes the image from black to the desired colour; afterwards, the film is stained in the ordinary way. Toning can be done by either of two methods: the simplest

You know about staining and toning. Have you thought about combining the two? By this method very effective results are obtained.

is to immerse the film in the appropriate chemical bath till the tone is reached, then wash and dry. Formulae are:

For brown to red tones:

★ ★ ★ ★ ★ ★ ★

MELTING TITLES

ONE of our learned colleagues thought he'd make a stunt title for a rather arid sun-bathing sequence: it was to be called "Heat Haze" and the letters forming the words had to melt (he decided) after time had been allowed to read them, to emphasize the heat. He therefore procured some metal letters (at 2d. each—total 10d.) and by pressing these in soft clay, made moulds from which he cast duplicates in wax. These were now arranged on a black metal plate poised over a gas ring—and the results were horribly satisfactory. Positive stock was used so that the letters showed black on a pale ground, and then finally the shot was toned red, giving the last word in hotness. The wax letters are easy to cast—assistance can be had from anyone over about seven years of age—and a variation would be to use reverse motion, so that from a mass of liquid the letters and words would sort themselves out.

★ ★ ★ ★ ★ ★ ★

Solution A	Copper Sulphate	12 gr.
	Potassium Citrate	48 gr.
	Water to	4 ozs.
Solution B	Potassium Ferricyanide	10 gr.
	Potassium Citrate	48 gr.
	Water to	4 ozs.
For blue tones		
Solution A	Potassium Ferricyanide	15gr.
	Conc. Sulphuric acid	3 c.c.s.
	Water to	20 ozs.
Solution B	Ferric Ammonium Citrate	15gr.
	Conc. Sulphuric acid	3 c.c.s.
	Water to	20 ozs.

In each case the A and B solutions keep indefinitely while separated, but must be used at once after mixing. They are simply mixed in equal parts and the film immersed after a short previous washing. When the desired tone is reached, remove film and wash again.

An alternative method of toning is known as "dye-toning," when the image is bleached and prepared in a special solution, after which the film is dipped in a suitable basic dye which replaces the original silver image. Reference book for full description of this is "Photography: Theory and Practice," by L. P. Clerc.

Other toning formulae for all colours of the rainbow are to be found in various books: scope for experiment is large, the chemicals are cheap (the chemist will make up the solutions), and dull scenes from one's past film productions can be given a new lease of life.

An Under-Water PERISCOPE

In the first article in this series, "World Under Water", our contributor described the topsy-turvy conditions one meets with in submarine photography and showed the curious results obtained when the camera is tilted above the horizontal.

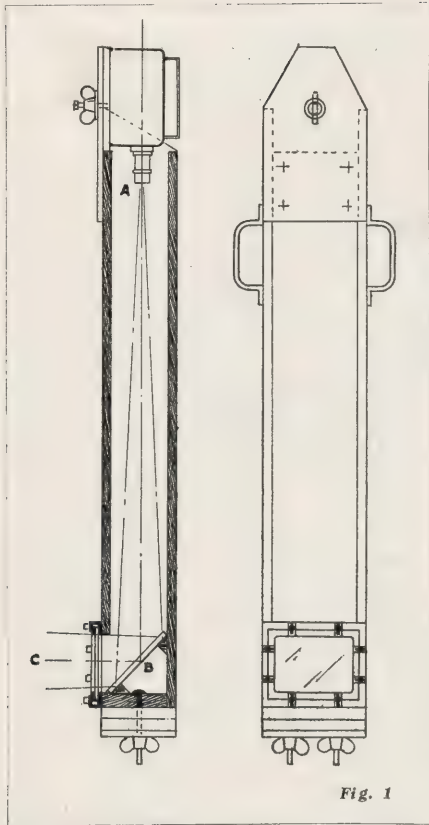


Fig. 1

MY first idea on the subject of under-water photography was the obvious one of placing the camera in some sort of watertight box and lowering the whole contraption into the nearest duckpond. Had I had a little more confidence in my own skill as a carpenter, I might have tried it; but I did not care to take the risk of ruining a fairly expensive cine camera. Another method had to be found. Bearing in mind the desirability of keeping the camera in the "dry," it seemed that a form of inverted periscope would provide the solution, and experiments on that line produced the apparatus shown in Fig. 1.

To keep the periscope within reasonable dimensions, I decided on a length of four feet. Now the field of view of a standard one inch lens at four feet is of the order of eighteen inches by thirteen. A window of these dimensions at the lower end of the periscope would make it a most cumbersome affair, so it was decided that a three inch telephoto lens which I happened to possess would have to be called into service. At four feet, the field of view is about six inches by four and a half, giving a window opening of satisfactory dimensions.

Fixing the Width

No dimensions are given in the sketch, as lenses and cameras will vary. If a length of four feet is accepted, the first job is therefore to determine the size of opening which will be required, that in turn fixing the widths of the sides of the periscope box. To do this, set the camera on a table at a distance of twelve feet from a distempered wall, and focus the lens on the wall. Slip a piece of tissue paper into the gate to act as a rough sort of ground glass screen and observe the

image of a pencil held by a friend against the wall. By moving the pencil until its image coincides with the edge of the gate, the limits of the angle of view are obtained for the distance twelve feet. For four feet, the dimensions will be one third of these. The actual window should be made an inch or so bigger each way to provide plenty of clearance.

There is nothing particularly difficult about the construction of the box. Good straight timber, free from knots and about three quarters of an inch thick, should be used. The sides are screwed together with long thin screws, and the joints made good with a little red lead. The inside is blacked and the outside given three coats of good lead paint to make the box watertight.

Angle of Mirror

A board is added at the top to take the camera, and must be arranged so that the lens coincides with the centre of the box. A hole is drilled through the board and the camera fixed by inserting a $\frac{1}{4}$ " Whit. bolt and screwing it into the tripod bush in the camera. The camera is then pulled up tight by screwing up the wing nut. A washer should be included between the board and the wing nut. Two strips are then tacked on to the baseboard close against each side of the camera so that it will always lock into the same position.

The mirror should be of good quality plate glass, and is set at an angle of 45 degrees on wooden strips glued to the sides of the box. It is fixed down by cleats fastened to each side of the box, but the final adjustment should be left until the periscope is completed, when it can be tested for position with the camera in place.

By
ALAN KOBOLD

The most troublesome job is the window frame. It is essential that the window be removable to provide access to the mirror for cleaning and for cleaning the glass itself. It consists essentially of two brass frames, one of which is loose and the other screwed to the box. A piece of plate glass is clamped between the two frames, the seal being made with rubber insertion on each side of the glass. Details are given in Fig. 2.

The frames are cut from No. 10 gauge hard rolled sheet brass. The frames are first cut and filed up to the required outside dimensions. Holes are then drilled as close together as possible round the inside limits,

the tags of metal cut through and the inside opening trued up with a file. The main frame should be about one inch wide and the loose frame $\frac{7}{16}$ ".

Countersunk holes are drilled to take the studs ($\frac{3}{16}$ " Whit.) which are shouldered down with a file and riveted through the main frame. Countersunk holes are also provided to take the wood screws by which the frame is fixed to the opening in the periscope box. Here again the joint is made with red lead.

The clips are made $\frac{3}{4}$ " wide in No. 10 gauge soft brass, bent to shape. A hole is drilled in each so that the clip may be slipped over the $\frac{3}{16}$ " stud and secured by a wing nut. The rubber insertions are cut the same size as the loose frame from an old motor car inner tube. A piece of plate glass cut to size is required for the actual window, and as this will be handled frequently, it is as well to get the edges ground off smooth.

A Useful Refinement

Two $\frac{1}{4}$ " bolts are required to fix at the bottom of the periscope, and a number of pieces of steel plate to act as sinkers. Holes are drilled in the plates to correspond with the bolts and they are secured with two wing nuts. The weight required will be a matter for experiment, but should be chosen so that the whole gadget floats upright with the water surface about six inches from the top of the box. Two bow handles are added to the sides and the job is complete, except for trying the camera in position and finally adjusting the mirror so that a clear view through the window is obtained in the camera gate.

A refinement is a remote trigger control so that the operator can release the camera button with his thumb while holding the periscope in both hands by the handles. The design of this gadget depends entirely on the type of trigger fitted to the camera, but it is a fairly simple matter to rig up a suitable contrivance from Meccano parts. In certain cases a standard cable release may be utilised.

The outfit is now ready for action. Having located the site of operations the procedure is quite simple. The operator lies down on

(Continued on page 278)

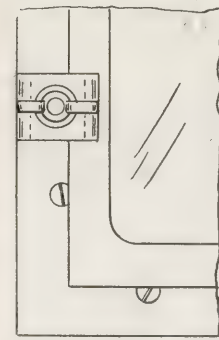
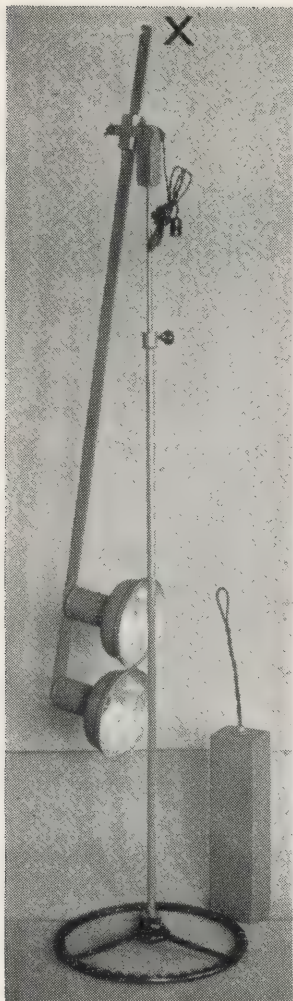


Fig. 2



BUILT ON A ROCK

Home-made lighting units are invariably rather flimsy—they are easily knocked over. The only really satisfactory way out of the difficulty is to have a heavy base for them, so that they will withstand all but major shocks.

By STANLEY W. REED

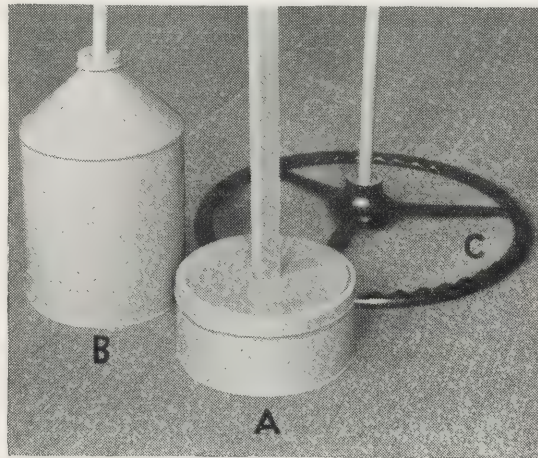


Fig. 2.

Fig. 1.

FEW homes can boast a room sufficiently spacious to make a really convenient studio, and where floor space is limited the accommodation of light stands often becomes a considerable problem. The home-made lighting unit, on which so many of us rely, may be as efficient, but is rarely as compact and convenient as its more expensive relation from the shop. I have constructed a good many light stands at various times and have always come up against the same problem—that of providing an adequate base, capable of withstanding attempts to knock or pull the stand over, a tragedy of frequent occurrence in cramped studios.

A good broad base is one solution to the problem, but not a satisfactory one where space is a consideration. The only alternative is a really *heavy* base, and such a one may be quite small and yet efficient. I have found that a large tin filled with cement is excellent for the purpose. For large units, or for those carrying heavy reflectors, a full-size biscuit tin makes an amazingly solid base. In fact, if completely filled with cement it becomes too heavy to move with comfort. For any but the most top-heavy of stands the bases shown in the photograph will be more than adequate.

The one marked A consists of a toffee tin about 8" in diameter. The upright is in this case of wood—inch by inch deal. A square hole was cut in the lid of the tin and the

upright inserted. A screw driven into the end of the upright from the centre of the bottom of the tin served to position the wood while the cement was drying, and a few nails knocked into the bottom part of the upright ensured that it was firmly held by the cement. A mixture of sand and cement (damp—not wet) and a few large stones were put in the tin, the lid closed down and, for security, a little solder run round the join. Finally, a coat of paint successfully hid the humble origins of a very successful lamp-stand base.

Use for an Old Paint Tin

The base marked B was an old 14lb. paint can with a screw cap. In this case a piece of light gas barrel was used as the upright. Incidentally, the somewhat rakish angle of the upright as seen in the illustration is not due to error, but was deliberate, in order to counterbalance a rather weighty group of reflectors at the top of the stand. Once again a coat of battleship grey rendered the ensemble comparatively inoffensive to the eye.

One other use for cement: the stand C in the picture is an old car steering wheel—by no means a new idea, but a good one—and is the base of a unit designed to give overhead lighting without having to drape cords or wire from the picture rail. The whole arrangement with the lights arm lowered for storage is seen in Fig. 2.

The principle is that of a counterbalance
(Continued at foot of next column)

LIGHTING MOVING OBJECTS

(Continued from page 261)

outlined. The head was placed on a turntable and revolved while the shot was taken. Suitable frames were then chosen for enlargement.

The lighting is simple 45 degree lighting, i.e., it was directed on to the subject at approximately 45 degrees to the side and above an imaginary line drawn from the camera lens to the subject. A medium distance was chosen for the lamp to give sufficient contrast to define the shadow shapes clearly without unduly clogging up the subject. Notice the very different effects obtained with this simple lighting merely by modification of the subject without removing it from the spot on which it originally rested.

It will be seen that in some cases the surfaces appear somewhat bare and uninteresting, while a turn of only a few degrees brings to life subtle ranges of tones and modelling of contours. In some cases the anatomical details, particularly of the neck, are rendered pleasantly. In others the shapes are relatively ugly. If the subject were also to move about there would be even greater changes, and the larger the number of light units used, the greater would be the complexity of these multiple changes.

Keep Lamps Well Back

If you do not feel it is within your powers to light your subject so that she appears at her best at all moments, consult with your director, get an outline of the action and movement in the shot, ascertain at what points your artiste will 'hold the pose' or remain relatively still, and where she will be moving quickly. Let the latter periods take care of themselves, provided there is no blatantly ugly effect apparent and concentrate on providing a lighting set-up which will make the subject look attractive during the quiescent periods. If you have to make a limited number of lighting units perform this multiple task you will find it easiest to secure a uniform result by keeping the lamps well back.

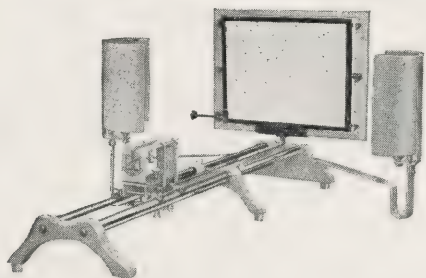
If you have several units and keep them too close another disadvantage will manifest itself. Being close to the subject, her movements within the lit area will cause large variations in the intensity of the lighting and in its balance. At one moment the left side of your actress will be glaringly lit, at the next she will have crossed the scene and her right side will represent the highlight. Again the solution is to keep the lights well back, as far as your resources permit.

There are alternative and more elaborate methods which I will discuss in a subsequent article.

weight, which is shown standing by the base of the stand. It consists simply of a rough wooden box lined with newspaper and filled with the necessary quantity of cement, which in this case has to be put in dry in order that subsequent evaporation may not lessen the weight (hence the newspaper to prevent leakage). A wooden cap is screwed on and a stout wire loop added. This hooks on to the lights arm at X and provides a rapid and effective means of adjusting the height of the reflectors.

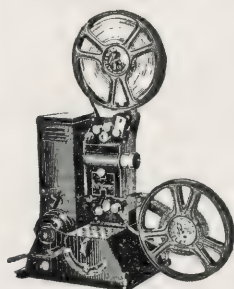
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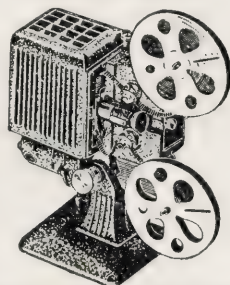
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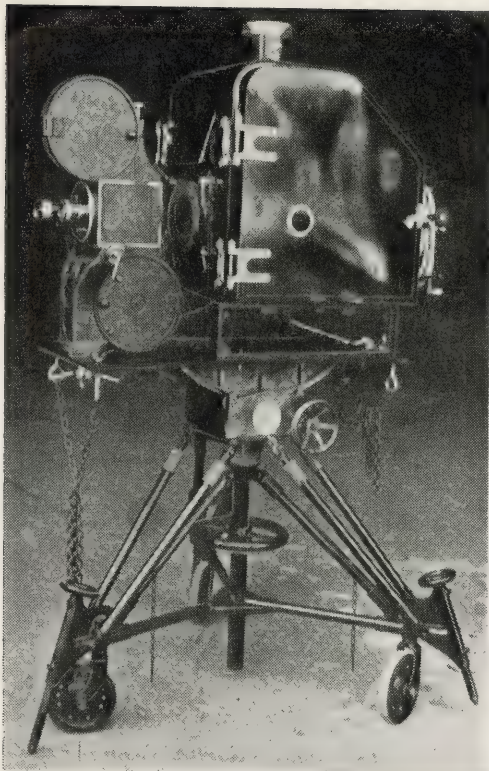
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You've often wondered what it looks like—and here it is: the studio process projector. In this model the projector is built round a Bell-Howell camera mechanism, fitted with register pins and shuttle gate to ensure absolute steadiness of picture.

LAST month we suggested that the introduction and growing popularity of colour films, resulting in the need for a prodigious amount of light for any back-projection effects, might in the future lead to a growing use of the travelling matte process in place of back-projection. We also found that the use of the double-speed projection method of back-projection, to eliminate the necessity of a linkage between the camera and projector, resulted in a reduction by half of the exposure of the back-projection screen. This, combined with the low power of even the best sub-standard projectors when compared with professional machines, makes it very desirable to find some other process, capable of carrying out the same effects as back-projection, but with less need for enormous quantities of light.

Back Projection or Travelling Matte?

The answer to this need is a process known as 'travelling matte.' But it is a process which has its own disadvantages—defects that will become apparent in the course of this article. The type of shot that is to be done must determine whether back-projection or travelling matte is used. Travelling matte has a further advantage over back-projection in that it is capable of putting in a process foreground as well as a process background. Foreground in any back-projection shot must be, of course, a set.

The simplest way of describing the process is to take a concrete example. Supposing we wished to show a scene of a magic carpet,

TRAVELLING MATTE

for Amateurs

In the first two articles in this series our contributor dealt with the technique of double exposure (November) and back projection (December). The travelling matte process here described is a development of the latter.

By

GEORGE PELLINORE

taken from slightly above as if we were flying along just above the carpet and looking down on it. To make such a scene, two separate shots are required: first, a background scene of passing countryside seen from above, secondly, a shot of someone sitting on a suitable carpet or mat. These two scenes must be combined on one piece of film to give the impression that the mat is flying over the countryside. If we simply superimpose the two scenes, the countryside will ghost through the mat.

What we do is this: first we shoot a negative of the background scene—in this case a panning shot from a high cliff, looking down, since an aeroplane shot is out of the question. (It is strongly recommended that for the travelling matte process, neg-pos. only should be used throughout). Then we shoot someone sitting on the mat, also from above. In this case, the mat should be spread on a completely black backing, preferably black velvet, which covers the entire picture area. The lighting of this scene should match, as far as possible, that of the background scene. If both are shot by sunlight, then the sun should be of approximately the same strength, and shining in the same direction. If the mat is shot in the studio, then the artificial lighting should

be matched with that of the sunlight used for the background scene. This shot should also be shot on negative stock.

Travelling matte is essentially a laboratory rather than a camera process, and some form of printer is essential. Certain types of special precision printers are used professionally for this type of work, but for the moment let us consider merely a straightforward step by step contact printer. Most amateurs are not the fortunate possessors of a printer at all, and if you don't own one, it is quite possible, though tedious, to use many cameras for the job.

Ensign Camera used for Printing

The writer has used a standard Ensign camera frequently for this purpose. The lens of the camera is removed. Then raw positive stock and the negative to be printed are wound together on to the same spool, emulsion to emulsion. The two films are next threaded together through the gate, the raw stock at the back, and connected up to the take-up spool. If it is a spool loading camera this has, of course, to be done in a dark-room. But it is safe to use quite a bright red light with positive stock, so this need cause no hardship.

When this has been done, the camera is closed, and white light is turned on. The camera is then pointed towards the white light, and the two films are run through together. According to the density of the negative, so the distance from the light can be varied. Short lengths of film can be printed in this way quite successfully.

Developing

Let us return to our magic carpet shot. We now take the negative of the magic carpet and make from it as contrasty a print as we can. What we are aiming at getting is as thin a print of the carpet as possible, but with a completely black surround where the black velvet is. This can be done by printing rather lightly with a low printing light and developing in a very contrasty developer. The B.J. Almanac gives the following formula for a maximum contrast developer, which the writer has found very satisfactory:

- | | | |
|----|-----------------|---------------------|
| A. | Soda Bisulphite | 220 grs. (25 gms.) |
| | Hydroquinone | 220 grs. (25 gms.) |
| | Potass. Bromide | 220 grs. (25 gms.) |
| | Water to make | 20 ozs. (1000 ccs.) |
| B. | Caustic Soda | 394 grs (45 gms.) |
| | Water to make | 20 ozs. (1000 ccs.) |

For use, mix A and B in equal parts.

Having obtained this contrasty print, we proceed to make an even more contrasty duplicate negative ("dupe") in which the surround will be clear celluloid and the carpet itself almost dead black, with the half tones as much clogged up as possible. In this case it is desirable to print fairly heavily, with a comparatively bright printing light.

We then proceed to make an even more contrasty print from our dupe, and then a

THE
Amateur Cinematographers'
Diary for 1941

Make sure of your copy, for the edition is limited. Your usual dealer or newsagent can supply, or you can obtain it direct from the Publisher, "Amateur Cine World," 300/304, Gray's Inn Road, London, W.C.1. Paper restrictions have this year necessitated a slimmer volume which fits more neatly into the pocket. As the owner of one you will never be at a loss when confronted by any cine problem. (Price 3/- including Purchase Tax)

violently contrasty dupe from this print. We go on printing backwards and forwards like this, increasing the contrast each time, until our dupe consists of a solid black "island" in the middle of clear celluloid. Generally two, or at the most three, dupes will be ample to achieve this result. This last dupe is called our matte or mask.

We now return to the original negative of the background scene. We put it in contact with our matte, and print this combination through onto a fresh piece of positive stock. This is where, in professional work, an optical printer is used, for it is impossible in a contact printer to get the negative, the

gate, and also mark the frame of the raw stock with which it is in contact. We then run off a print.

Let us consider what this print would look like if we developed it at this stage. The matte has masked off on each frame an area exactly corresponding in shape, size and position to the magic carpet on the original negative. Except for this area, a normal print of the background will have been made. But we do not develop the print at this stage. Instead, we rewind it, and thread it up again into the printer, this time in the company of our positive matte, and the original negative of the magic carpet, again all the marked frames being together in the gate.

We run these through the printer, and develop. On the second printing, the magic carpet, with all its half-tones, will have been printed exactly into the area masked off for it and left unexposed during the first printing.



The Magic Carpet.

matte, and the raw positive stock all mutually in contact.

An optical printer consists, in principle, of a camera and a projector combined, with a single lens between them. The lens focusses the projector gate exactly on to the camera gate. The two mechanisms are interlocked. The matte and negative are put into the projector in contact, and the raw stock in the camera. Thus the camera is able to photograph each frame in the projector with both negative and matte in sharp focus. However, quite passable results are obtainable with a contact printer, and another way round the difficulty will be described presently.

Three Films in Gate

For the moment we thread three films through our printer gate, in this order from the light: matte, negative of background, raw positive stock, the last two being emulsion to emulsion. It should be mentioned that we have already prepared a contrasty print off our matte, making another matte in reverse tones, i.e., a transparent "hole" in the middle of blackness. We shall need this presently. Before we start to print, we mark very carefully a frame at the beginning of the matte, the corresponding frame on the original negative of the magic carpet, and also the corresponding frame on our positive matte. We put this frame into the printer



The Matte

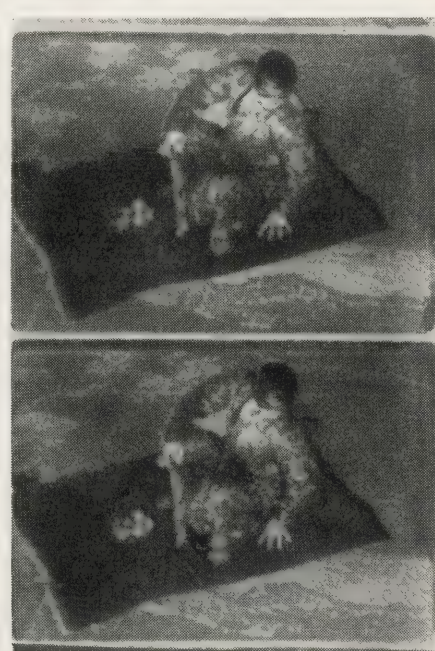
TRAVELLING MATTE PROCESS
In this case a white, not a black, background was used. These are actual frames from the shot described in detail in this article.

Hence the final result should be a superimposition of the magic carpet on the background, without any ghosting, and this will give the impression that the magic carpet is flying over the background.

Now just as there are snags with back-projection, so there is one major snag with this process: registration. If, during the various printings, the areas matted off and the print of the magic carpet do not exactly coincide, then white and black lines will make their appearance round the matted portion of the scene. The lack of registration may be due to a number of causes—film shrinkage during processing, inaccurate placing of the film, first in the camera and later in the printer by the claws, and possible, though unlikely, inaccuracies in the film perforations. The fact that, in a contact printer, the matte has to be out of contact with the raw stock is another cause of trouble.

Professionally, these defects are to a great extent overcome by exceedingly accurate machinery and control of temperature and humidity in all rooms in which the films pass. Any amateur who attempts this process must expect fairly noticeable lines round the matted area, more especially since no manufacturer has yet seen fit to put on the market a sub-standard camera fitted with registration pins. But this line need not be troublesome to the audience, and quite reasonably good results can be obtained with care.

We mentioned above that there was a way out of the difficulty of getting three films in contact, and without resort to the use of an



The Combined Scene.

optical printer. The method involves a little more work, but may occasionally be worth it. Prepare the mattes in the normal way. Then make a dupe negative of the background scene. Before developing this negative, double print on to it the positive matte. This will mean that, if the printing is fairly heavy, an opaque black area the shape of the matte will be fogged on to the dupe of the background scene.

Two Dupe Negatives

In exactly the same way, a dupe negative of the carpet can be prepared, and the surround can be fogged black by double printing in contact with the negative matte. Finally these two dupe negatives can be directly double printed together, since they both intrinsically contain their own mattes. This avoids the necessity of three films in the printer at once.

There is one other point worth mentioning in connection with this process. If, instead of making a *positive* of the combined scene, a *negative* is made, the printings will be from positives. This means that the surround of the magic carpet will already be black, and if it is sufficiently dense it may be possible to omit the matte altogether in this printing. It will, of course, still be necessary to use a matte during the printing of the background scene.

DO IT YOURSELF!

practical ideas for the handyman

THE HOME CINEMA

Each month our contributor supplies a page of practical ideas: things to make and things to do. Suggestions for gadgets are welcomed.

By G. A. GAULD, B.Sc.

MY readers must forgive me if I appear to labour the question of efficient projection unduly, but it is not without reason. So often, where the utmost care has been taken with the composition, exposure and editing, I have seen first class work ruined by slipshod projection.

I have a friend who possesses the finest equipment and he produces first-rate films, yet he frequently sticks his projector very casually on the sideboard and throws his pictures on the distempered wall opposite. And many of his films are in Kodachrome! I also know of a country cinema operating with 16mm. library films. The owner has gone to a great deal of trouble to turn a disused barn into a comfortable cinema, complete with proscenium, suitable decorations and tip-up seats; yet in the projection room, the machines are perched upon a collection of empty orange boxes. Every time the operator walks across the floor, the picture wallops up and down as if an earthquake had smitten the cinema.

Still and Cine

Perhaps it is because our hobby is a particular branch of *photography* that the purely photographic side receives undue attention. But it must be realised that the camera artist in "still" work frequently spends as much, if not more, time on his exhibition print as on the negative. The screen is our equivalent of his exhibition print, and should receive as much care and attention.

I have already had something to say about suppressing the projector in the home cinema. Let us now jump to the other end of the job and consider the screen. The reader may confine his shows to personal friends at home or he may tour the local schoolrooms, but, in either case, it is highly probable that the majority of his presentations are given in his own house, a room such as the lounge being used as an improvised theatre. In this case, surely it is worth while rigging up some permanent arrangements whereby the room may be turned into a comfortable cinema in a matter of a few minutes.

Few rooms are square, and quite naturally the reader will select the longest side of the room for the throw. We will assume that the

Notice how the eye travels at once to the figure. In scenic shots, therefore, figures should, where possible, be placed in the most vital parts of the frame: they must not conflict with important compositional features.

projector, possibly fixed inside a box of the type described in the preceding articles, can be set up on a table or some other convenient piece of furniture, which is permanently in position at one end of the room. It is a sporting chance that he will have a window at the opposite end of the room, and it is a simple matter to rig this up in such a way that it can be transformed into a proscenium for the screen in a few seconds. Before we go into details, however, it might be as well to discuss the question of the size of screen to be used.

It should be determined by the distance from which it is to be viewed. Now I am one of those people who believe that the screen size has a direct bearing on the degree of realism obtained. There are other schools of thought. There are those who will tell you that the actual size has nothing to do with it: that it is the size the screen *appears* which counts. I disagree.

Screen Distance

I am told that if I sit at a distance of seven feet from the average television screen, the angle it subtends with my eyes will be much the same as the angle a full size cinema screen would subtend if I viewed it from the more expensive seats. That is to say, the two screens would appear to be the same size. That may be theoretically correct, but all I can say is that, although I may very well become completely lost in a good film at the cinema, when looking in at a television

set, I am quite unable to rid myself of the feeling that I am peeping through a window and watching a sort of puppet show in which I am quite convinced that the actors are all little people a few inches high.

By numerous experiments, I have found that to get realistic results in the home cinema, where the audience will be seated from twelve to fifteen feet from the screen, a screen width of not less than three feet six inches is required. It does not do to have it bigger than this, as the eye strain in attempting to take in the whole of the picture becomes too great and the picture appears to suffer distortion.

In the average room which we have under consideration, in which the audience will sit immediately in front of the projector, we may safely say that we shall obtain the correct size of picture if we use a one-and-a-half inch lens for 9.5mm. and 16mm. film and a three-quarter inch lens for 8mm. But, if, for example, the machine is rigged up in the next room and projected through a port in the wall, this will not apply. The audience will still be at the same distance from the screen, but a narrower angle lens, perhaps one of two inch focus, may be required to produce a picture of the same dimensions.

A Common Fault

Another common fault is that of pitching the screen too high. This is often due to the fact that the operator stands beside the machine and from his point of view the screen appears to be just right. He should sit down among his audience for a change and make quite sure that he is not giving them a crick in the neck. For comfort, the centre of the screen in the case we have under consideration should be not more than a foot at the most above the eye level of a seated member of the audience. It is far better to raise the level of the projector to clear heads than to pitch the screen too high and give the audience stiff necks after an hour's show.

To return to the window proscenium; if our window curtains do not have a pelmet, it is an easy matter to make one, though for this job we may have to enlist the services of the lady of the household. A board about three quarters of an inch thick and nine inches wide will be required. This is fixed at the top of the window frame and carries the "works" for the draw curtains; the pelmet is tacked along the front to hide them. A blind made from black rubberised "black-out" material will serve the double purpose of blocking out the daylight and carrying the actual screen material. Silver screen material can be obtained from advertisers in these pages; a piece should be cut out to the required size, the corners rounded



off and the material carefully glued down in the centre of the "blind". The black material will cut out the ragged edges of light at the edge of the screen and the picture will appear, brilliantly lit, with clearly defined limits.

The blind, complete with screen, should be mounted on one of the old fashioned spring rollers. As it may be as much as five feet wide, there may be some difficulty in obtaining a roller of this length. In this case, buy a shorter one and get a local joiner to splice in an additional length of plain roller.

The roller, with the blind attached, is mounted on the under side of the pelmet board, as close to the window as possible. It should be given a considerable amount of initial tension by winding up the spring before slipping it into the brackets which hold it in place. A slat will be required across the bottom edge of the blind in the usual way, and some sort of clip will be required at the bottom of the window to hold the blind in position when it has been drawn down.

In front of the screen we have the window curtains; with the aid of a small electric motor it is not a very difficult matter to arrange them to function as draw curtains controlled from a point near the projector. The curtains should be fixed immediately in front of the blind, leaving room between the curtains and the back of the pelmet for fixing a number of lamps to function as "footlights."

Curtains

The curtains should be mounted on the usual brass runner rail, the most trouble-free type being the kind with a section like an inverted figure "1." They must be overlapped two or three inches at the middle so that the curtains will close completely by one drawing slightly past the other. If the curtains are of very lightweight material, it may be necessary to sew in small lead weights in the bottom hem in order to make them draw open correctly. If they are of heavy material, no trouble should be experienced, provided there is plenty of room at each side of the screen for them to "bunch up" when they are drawn back.

The actual working details and wiring diagrams for the motor, footlights, dimmers, etc., will be given next month. But it will be fairly obvious that we now have a ready-made proscenium, complete with draw curtains and footlights, permanently in position in the lounge, without interfering in any way with the normal functions of the room. Preparations for a show, therefore, consist of little more than setting up the projector and pushing a few chairs into place for the audience.

HELD OVER

We regret that pressure on space compels us to hold over the first script in the series of 'Civil Defence films, announced last month. Its main title is "Down—But Not Out." Held over, too, is "Reviews of Readers' Films," but both features will appear next month.

We have received a number of requests for a detailed article on stop motion as applied to filming the movements of flowers—fascinating work that is particularly suitable for these times in that the production of a very limited footage yields hours of interest. A two-part article on the subject will be published shortly, the making of the necessary apparatus for use with a 9.5mm camera being clearly illustrated.

ROAD SHOW

Are you thinking of giving a film show to your local Civil Defence services? You will glean many helpful hints from this article by a member of a progressive cine society which has presented many such shows—on one occasion, indeed, giving five shows in one day in various parts of London. And each show went off without a single hitch.

By D. G. HUNTER

"FINE films are marred by indifferent presentation." This challenging statement keynotes the projection policy of Luxor Films, a comparatively new club, and its realisation is attained in two distinct channels. In the first instance, the Unit maintain five miniature cinemas, seating between fifteen and fifty

on to larger spools to avoid constant change-overs. To effect this, the leader and trailer of each reel is carefully removed and stored. Then they assemble the films, in sets of four, and black-out the splices to prevent hard clicks from sounding as the joins go through the sound head. A five foot leader is attached to each reel and change-over cues are carefully marked on the emulsion at the end.



Guard against over-exposure of your snow scenes, otherwise you will lose the texture. And for close shots, wait until shadow patterns help to reveal it. A really good lens hood is most desirable, because of the overall brightness.

persons each, which are situated in the homes of several members. These we grandly term our 'first-run circuit' and it is here that our programmes are tried out before we send them 'on the road.'

'On the road'—another phrase we use with telling effect!—denotes that the programme is ready for public presentation. Before the various hospitals and services to whom the Unit travel see this programme, much preparation has to be made.

The scene opens with a duplicated sheet that is sent to the organiser of the show, requesting such information as size of hall, probable number of seats, type of audience, details of power supply, etc. Remarks regarding previous programmes given by other clubs and Army vans, together with suggestions for the proposed programme, are welcomed.

The Professionals Show How

Before a complete programme is assembled it is necessary to view many suggested films, so our committee settles down to a five or six hour session in a small cinema at which our head projectionist and his assistant (both professionals by trade) officiate. To watch them put a show over is a revelation. They rapidly view the reels, one by one, to check up sprocket holes and doubtful splices, etc., which are then 'doubled-up'

To facilitate our work great care is taken of our equipment, and every possible detail is worked out in advance. The projection section of our Unit handles 16mm. projectors in pairs, complete with spare lamps, valves, belts, extra cable, assorted plugs and a pair of non-sync. turn-tables. Spare reels and a splicer go out with this equipment and even such accessories as fuse wire and fine oil are not overlooked. The Unit own four complete programmes which are boxed separately with suitable records for accompaniment. Detailed cue sheets for the projectionists, posters and, if available, stills to advertise the show are also included with each programme. From time to time members themselves supply additional programmes, or special films are obtained from the libraries.

Film publicity, one aspect of film presentation often sadly neglected by amateurs, is planned for each individual programme. All advertising matter is executed upon a standard size of mill-board. The Unit numbers among its members two artists who achieve most attractive effects with poster colours upon these tinted boards, which are sprayed with varnish, to withstand hard wear, and displayed in modern gilt frames mounted upon light green easels.

(Continued on next page)

Road Show

(Continued from previous page)

Although it may be argued that this publicity is unnecessary, we prefer to set up these boards for, we maintain, they impart that certain 'finish' to our entertainment.

A Luxor programme is made up as follows. A short film, specially made by members, depicts the various Services to which our Unit travel and forms a suitable prologue to the programme. The sound track of this film opens with a fanfare of trumpets and roll of drums, and the commentary is spoken in verse. This film, we find, settles the audience down and spreads a 'hush' throughout the hall which aids the general atmosphere of the show very well. This is followed by a musical, usually a one-reel American release, and this in turn by a documentary.

We are amateurs—and proud of it. Therefore we delight in presenting an amateur film in every programme. Usually these films are silent, so great pains are taken to enhance their effect by the use of non-sync. music. We find that our audiences, composed as they are of varied types, do not appreciate films with spoken sub-titles; they appear to resent this return to past standards. Descriptive sub-titles, however, they take in their stride, and we consider that amateur documentaries are most readily appreciated.

Two such films come readily to mind.

One deals with everyday home life and the other, recently completed, is merely a pictorial record of London. Both these films make a natural approach to their subject and are typical of the straightforward amateur film without 'frills.' There is no doubt that this type of film has a genuine appeal to our public, and we are always pleased to have the opportunity of screening them. It is curious too, that a professional release rarely evokes applause, but the amateur effort seldom ends without this sign of approval.

Musical Interludes

Finally, the feature film, always a sound release, is screened and usually runs to two reels. An Anthem trailer and brisk marching out record round off the performance. It may be helpful to add that we play Louis Levy's "Music from the Movies" as the audience is admitted and fade the last bars of this into the fanfare already mentioned. If you know of a better tune, for the interval, than Raymond Scott's "Dinner Music for a Pack of Hungry Cannibals" I should like to hear of it. We have a recording of this played on an electric organ and have now lost count of the requests for the number of this record.

A few days prior to the show, two members

who are to present it are invited to the main projection theatre in which the complete show is run through for their benefit by the head projectionist. Any special points, such as sections of faulty sound track or a tricky changeover, are explained to them. Then the films, records and publicity are replaced in their box and given to the members who then have several days in which to rehearse the complete programme.

Making the Survey

Meanwhile, a third member has already gone to the hall wherein the show is to be presented, taking with him, if possible, one of the large silver screens that we use. He must meet the organiser, go over the seating arrangements with him, mark with chalk the best position for the screen and projectors, and procure a sturdy pair of tables suitable for projection and the dual turn-tables for non-sync. accompaniment. He must also arrange the general seating layout, ensuring that there are ample gangways between the rows, and assure himself that the hall can be adequately darkened. Before leaving, our member arranges with the organiser that the latter shall be responsible for the above arrangements, and insists that they be completed at least two hours before the opening hour. But, of course, they never are. This system, we find, gives our amateur projectionists confidence and absolves them of much anxiety.

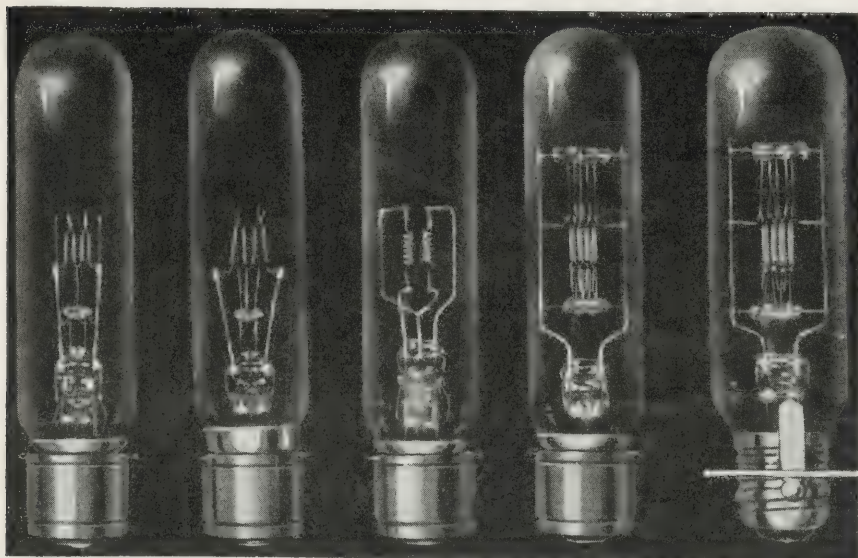
Despite all these precautions, however, mistakes do occur. On one occasion, when a test film was run through a few minutes prior to a hospital show, we found that the echo was 'killing' the sound. Therefore, despite many protests, dozens of blankets were borrowed and draped over the rafters. A junior helper, perched astride a beam as the audience filed in, decided to watch the whole show from the 'balcony.' On another occasion in a large camp we played a recording of "Stormy Weather" during a wedding sequence, but 320 soldiers saw the joke, so our mistake was soon excused!

Checking Over Equipment

Projectors require careful handling and plenty of attention. The lamp and valves should be checked and replaced by one of the spares that you *always* carry. The gears should be oiled as required and any worn belts discarded. The films, themselves, can usually benefit by a good clean and general inspection while plugs (helpers invariably pull these out by the flex) may need rewiring. Records that have become scratched or chipped should be replaced.

May I give one piece of advice? If the film breaks, don't fluster! If you must stop the show, stop it and put matters right again. Don't worry about the audience, for you are the one that matters at this moment; so take your time and do the job to your own satisfaction before you start up again. If it happens again, don't apologise. It isn't your fault—or is it?

We have found that audiences want light entertainment these days and definitely do not like any film that savours of 'education.' A long programme is not desirable; one compiled on the lines previously mentioned appears to be most appreciated. The presentation is kept simple for, when working in strange halls, a multitude of difficulties may crop up that will ruin any special effects.



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"Strike Up the Band," "Till We Meet Again" and "Saturday's Children" are among the current releases discussed in this article.

—By—
E. H. LINDGREN
Curator, National Film Library.



THESE are rather lean days for the amateur who hopes to pick up technical points from his visits to the pictures. This doesn't mean that there is a shortage of entertaining films to be seen. In the January releases there are at least half-a-dozen good pictures. The trouble is that most of the films one sees these days have fallen into a slick stereotyped style. All the ingenuity of their makers goes into the making of sets, the acting, the gags, bits of dramatic business and sometimes the story. When it actually comes to filming, they fall on the old slick clichés which we have seen time and time again. I have seen only one feature film in recent weeks which is so markedly original as to merit detailed analysis, namely United Artists' *Our Town*, but that does not fall to be considered in this issue.

A Great Loss

When the French cinema succumbed in the great debacle, we lost the only source of originality and depth of feeling left in the world of commercial cinema. For the rest of the war we must be prepared to see a steady succession of Hollywood factory-made films (made under a system where the influence of the producer tends to discourage all tendency to originality and experiment in the director) together with a lesser number of British imitations. One must exclude, of course, the quite brilliant shorts done by the members of the old G.P.O. Unit and Cavalcanti; and we may hope that an Anthony Asquith or a Thorold Dickinson may occasionally give us a welcome break.

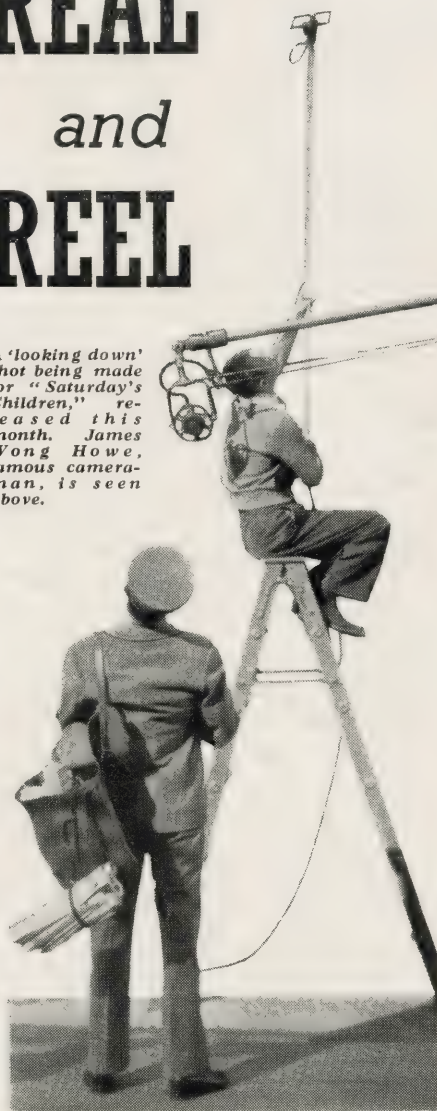
It is unfortunate that this should be so, since it has always seemed to me, as to many others, that the real value of amateur film making is the opportunity it affords for getting away from the commercially stereotyped and carrying out experiments which the box-office bogey denies to the professional director. The amateur cannot hope to rival the sets, the actors, and the gags of the professionals, but he can seize on touches of originality which appear occasionally, and develop them in his own work.

Notable Minor Shot

It is true, of course, that even in the most stereotyped film there are occasional points worthy of note. In *Strike Up the Band*, for example, a rip-roaring M-G-M musical with Mickey Rooney and Judy Garland, due for release this month, one quite minor shot sticks in my mind. After a fairly long scene in the college library, in

LIFE . . . REAL and REEL

A 'looking down' shot being made for "Saturday's Children," released this month. James Wong Howe, famous cameraman, is seen above.



which Mickey excuses himself from taking Judy to the fair, and so leads her to sing a quite wittily mournful lyric on her loneliness, the camera, after a long succession of mid-shots and close-ups, sweeps up and away from Judy Garland as she walks disconsolately towards the library door and makes her exit to close the scene.

The result of the movement is twofold. In the first place, the camera, moving away from the retreating girl, accentuates her receding by accelerating it. And secondly, by moving upward as well as away, it emphasizes her loneliness and dejection. The device is neither new nor terribly significant, but in its context it ended the scene with a particularly apt flourish. It is the sort of thing

which depends for its success on perfect timing.

I noticed another piece of camera movement, combined with cutting, in *Till We Meet Again*, a Warner picture with Merle Oberon and George Brent (re-make of "One Way Passage" featuring Kay Francis and William Powell). An attractive young criminal, Dan, returning to San Francisco under the vigilant eyes of a detective, to be hanged for murder, meets aboard ship with a young girl suffering from an incurable disease which may end her life at any moment. The story is that of their love affair, both of them made more acutely aware of life's beauties by its approaching end.

Attractive Use of Camera Movement

In one scene a girl (not the heroine) is shown becoming aware of Dan's real position. She runs to his cabin, and swings open the door to see him dressed but seated on the bed. One hand is near the bed-post and as her eyes turn to it she sees that it is handcuffed to the bed. The figure of Dan is first shown in near mid-shot, and then the camera moves towards the handcuffs until they are in close-up. While the camera is still moving, the shot is cut to a close-up of the girl's face, with the camera also approaching the subject at the same speed as before until it appears as a big close-up, the girl's eyes staring in horror. Again nothing very novel or even exceptionally

(Continued on next page)



AT YOUR CINEMA THIS MONTH

(Continued from previous page)

A scene in the making for "Till We Meet Again," current release reviewed in this article. Another still from this film appears on page 278.

for example, deals with the growing estrangement between a husband and wife as the result of the husband's ambitious (and successful) devotion to his career as a lawyer. *Manhattan Heartbeat*, featuring Robert Sterling, Virginia Gilmore (comparatively newcomers) and Joan Davis deals with early married life at a lower income level.

striking, but quite an attractive use of camera movement followed through from one shot to another, so enhancing the dramatic point of the situation.

This, after all, is the essential requirement of any technical device, that it shall match and give point to the dramatic sense of the scene. That is why stereotyped technique is to be condemned, because it is so often a matter of mechanical routine without any real feeling for the subject. There is no value in a technical novelty purely for its own sake. This is a point which so many amateurs fail to realise. By introducing technical originalities into their films without regard to dramatic propriety they make them self-consciously arty.

There is no value in shots taken from unusual viewpoints, for example, unless they are properly motivated: there is no value in quick cutting unless it reinforces an emotion which has already sprung naturally from the story. When the amateur observes a technical nicety in a film, he too often remembers only the mechanics, and fails to realise that the context is even more important. It was the context which made these two quite simple devices from *Strike Up the Band* and *Till We Meet Again* interesting.

Sad Ending Avoided

Incidentally, the sad ending which appears inevitable in the last named film is quite happily and subtly avoided by the use of a device of film technique, but to describe it would, unfortunately, spoil the story for you. Again it is nothing novel, but quite effective, none the less; and notice, too, how it is led up to throughout the film, from the first moment that the two lovers meet.

One other point about *Till We Meet Again* before we leave it, a point of story construction this time. At the opening of the film two pieces of action only are really necessary to the plot: the meeting of Dan and Joan in the Bar of All Nations at Hong Kong, and the arrest of Dan as he leaves the Bar. Instead of being confined to these two in a straightforward manner, however, the action is cut up into short fragments and interspersed with other action and with background scenes, so that the spectator's attention is continually moved from one point of interest to another.

The very first shot, for example, a moving camera shot, travels in through the doors of the Bar, lingers on a group of singing sailors, moves again to a Chinese cabaret singer and her pianist, moves once more through the cosmopolitan crowd, until it is quite an appreciable time before it reaches Dan and Joan first apart, and then accidentally meeting. Then, again, more than one scene is devoted to the attempts of a drunken but affable young American rogue to escape the Hong Kong police, although he becomes of no real significance in the story until later, and even then his chief function is comic relief.

By switching the attention in this way from one scene to another, the film succeeds in

Johnnie, an ambitious young mechanic determined not to let matrimony brake his advance, falls in love with Dottie, whom he is led to marry. Misunderstandings follow, complicated by the fact that Dottie is to have a baby, and she is afraid to tell Johnnie. He thinks she is discontented with their little home and spends his savings on a better one. So arises the problem, where to get money for hospital and doctor? All ends happily, of course.

Saturday's Children (John Garfield, Anne Shirley, Claude Rains) is not dissimilar. Young Rains turns down a chance to develop one of his inventions in the Philippines in order to marry Bobby. When Bobby loses her job they find it difficult to make ends meet, and Rains longs for freedom and the Philippines. When Bobby's father tries to commit suicide so that she can have his insurance money, Rains comes to his senses and determines to make a success of his inventions in New York. Here, too, there is the further complication of a baby, but again all ends happily at last.

Conflict

All these films deal with a common enough problem, the conflict between the demands of economic security and the demands of marriage and parenthood. Such themes from American studios are, of course, neither new nor rare, but they do, I think, suggest a line of approach which amateurs might follow in their film themes more often than they do; and they would be doing something in Britain which the British commercial studios appear to have little time for. We have our own problems, social and personal, and they are all potential material for film themes.

It may not appear that this is a technical point at all, but only, surely, if the word "technical" is given a very restricted definition. Anything which helps to make good films is of technical interest, and not least of them all is the choice of theme: indeed: it is the very first. What is the good of mastering the subtleties of Dunning and Schufftan processes, employing back projection and double exposures, and building highly deceptive model sets, if the be-all and end-all of the whole bag of tricks is

"ELEVEN WEEKS A PROFESSIONAL"

In next month's issue a young amateur describes how he became a professional for eleven weeks, and tells of the type of work he was given to do in a British documentary film studio. This is the first article in our "It Happened to Me" series to which readers are invited to contribute. Let us know of your adventures in movie-making. There is no closing date for entries, for this is not a competition in the accepted sense of the word, nor is the prize the usual half-a-guinea, but payment at our standard rate. Length should, preferably, be not more than 750 words, and please write, or type, on one side of the paper only. Address on page 259.

creating and maintaining from the beginning a lively interest despite its essentially simple story. Indeed, all the way through, its action will amply repay analysis: and in this connection it might profitably be contrasted with *The Last Alarm*, which you may happen to see this month as the second feature in a double-feature programme. It is a somewhat tedious story of the tracking down of a lunatic incendiary.

There is one other point concerning the month's releases in general which calls for remark and this is the number of films dealing with social problems. *I Want a Divorce* (Joan Blondell and Dick Powell),

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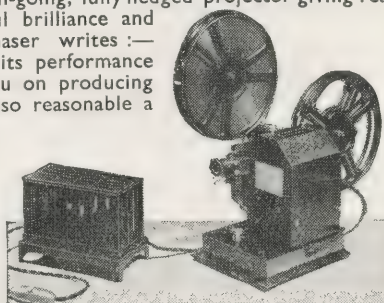
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Travelling Matte

(Continued from page 271)

If the magic carpet is shot against a white background instead of black velvet, the process can still be carried out. In this case the matte is made by printing to make the magic carpet black, not white, on the *positive*. This means that a *positive* combined scene can be printed, omitting the matte during the printing of the carpet. The snag about using white backgrounds is that any cracks or shadows on the background are apt to show up in the combined scene.

Finally a few words might be said about useful apparatus for this process. Apart from a printer, which, though desirable, can

tones or shadows cannot without the half-tones ghosting. Such titles must be matted, and this is fortunately fairly simple. Having drawn the title in half-tones on a black card, make an exact copy of it, but this time with the lettering pure white on a black card. The camera is set up on a heavy tripod, pointing at a suitable support for the title-cards.

A positive print is made, but not developed, from the negative of the background scene upon which it is desired to superimpose the title. This print is loaded into the camera. The title card consisting of white lettering



The ship that never went to sea. It was built in the studio for "Till We Meet Again" (Merle Oberon and George Brent), re-make of that very fine picture, "One Way Passage" (Kay Francis and William Powell). "Till We Meet Again" is generally released this month.

be dispensed with by using a camera for printing, it is necessary to have some means of developing short lengths of film. The writer has found that the ideal apparatus for this job is a glass drum supplied for developing 5ft. of standard 35mm. film from miniature still cameras. Such drums will hold about 12 feet of 16mm. film, which is as long as any single shot is likely to be. It is also desirable to have a wooden rack or clothes horse on to which wet film can be wound for drying.

Many an amateur may fight shy of the process, fearing the vast amount of time needed for preparing the mattes. This does, of course, take a considerable time, but the writer has found that, by using such dodges as killing the fixer in permanganate, and drying the film rapidly with the aid of methylated spirit and an electric fan, it is possible to print, develop, fix and dry ready for further printing in about three-quarters of an hour.

A final word can be added about matted titles. Plain white lettering can be superimposed on to a moving background without any matting, but lettering that contains half-

is then shot, and the scene developed. The white lettering will have fogged black opaque images on the print of the background scene. A dupe is made from this scene, and, without developing, is loaded into the camera (which must not have been moved). Finally, the half-tone title card is shot, set up in an identical position to the white-letter card. Thus the half tones will now be photographed into the unexposed areas on the film left by the printing of the black opaque images of the first title card. This is an example where we do not have to prepare a photographic matte because it is easier to draw one.

A pleasant drop-shadow effect can be obtained with plain white lettering (either on a plain or moving background) by shooting the same white-lettered card first on a positive of the scene, and then secondly, slightly out of register, on a dupe from this positive. If the card during the first shooting was a little south-west of its position during the second shooting, the black lettering (first shooting) will appear as shadows of the white lettering (second shooting) cast by a light somewhere in the north-east.

CURRENT RELEASES

(Continued from page 276)

some twopenny novelette story of international spies and missing documents in a world of Ruritarian make-believe?

Not only would the attempt to deal with everyday problems remove films from this level, but it would mean that even in the face of technical imperfections the subject would have a more vivid appeal both for the cast during production and for the audiences afterwards, arising out of its vital sense of purpose. It would give the film a firm anchorage in real life. It would help to bring together those two interests which have too often been in conflict: the fictional and the documentary. Reality is the essence of the cinema and every good film must have some basis in real life.

Ambitious? Yes, certainly. But I assume that every amateur worth his salt is. Films of this kind, make no mistake about it, are more difficult to make than the Ruritarian romances. They require more feeling and sensibility if they are to be neither maudlin nor farcical. For they will be measured against the touchstone of life as it is.

And finally, please do not assume that they all have to be about marriage and the coming of babies. One of the releases this month is called *God Gave Him a Dog* (Paramount: with Billy Lee and Cordell Hickman)—mentioned last month. It tells how Billy is given a puppy which turns out to be a good-for-nothing, a "biscuit-eater," and how, by patience and perseverance, Billy and his coloured friend train the animal into a first-class pointer. Just that.

Under-Water Periscope

(Continued from page 267)

his stomach on the bank of the stream, baths, or the thwarts of a boat, as the case may be, and gripping the periscope by the handles, lowers it into the water. Placing the head against the camera, it is possible to see the image in the mirror of the field which will be covered by the camera without undue parallax. A black cloth over the head will cut out stray light and improve visibility. If the reader is arrested as a suspicious character, it will be just too bad!

With regard to focussing, it is important to remember that the lens must be set to the distance from the periscope to the object *plus* four feet. A glance at Fig. 1 will make it obvious that the true distance between camera and object "C" is made up of the distance "CB" plus "BA."

At the first glance, the reader may think that the camera is upside down. Assuming that the window is pointed away from the operator, this in a way is true, but it is necessary in view of the inversion of the image in the mirror. In the same way, the image seen by the camera will be reversed sideways as the object is still viewed through the mirror. This should, however, be of little account. One side of a fish is probably not much different from another, but even a fish would look a trifle strange swimming upside down!

Letters to the Editor

MORE AMATEUR CINE SOCIETIES NEEDED—READERS' PROJECTOR BLIMPS—PROJECTOR LAMPS—A CHANCE TO HELP THE SERVICES

A PLEA FOR MORE SOCIETIES

Sir,—The problem of making outstanding amateur films available to a wider public, discussed recently in your columns, is not merely a question of the formation of a library and the indiscriminate loaning of films to anyone who cares to apply. To my mind the screening of an expensive film, whether it be the original or a copy, for the sole benefit of one person (plus, perhaps, his family or a few casual guests on a Sunday evening) is rather selfish and harmful in the long run to the film itself.

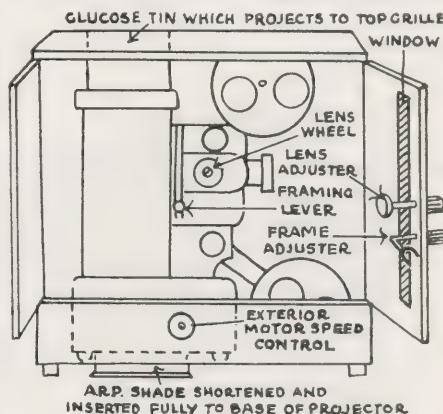
Surely a better method is to confine the loan of such productions to responsible societies, so that they will be made available to larger audiences and projected, as a rule, more competently. The projection unit of a society can put on a film at headquarters, perhaps with music, to better advantage for a cine-minded audience, particularly if discussion follows. The film is then of some value, for the true amateur likes not only to learn as much as he can, but to help others by friendly co-operation.

'Short-Sighted Attitude'

Many amateurs pride themselves on being "lone" workers—surely a very short-sighted attitude. If there is no society available, then form one! A society is defined by the Federation of Cinematograph Societies as consisting of five or more persons practising cinematography—the formation of such is surely not a very difficult task. If all the enthusiasts still not called to the Forces combined into hundreds of active little groups up and down the country, *Amateur Cine World* would not be reduced to publishing only four society reports, as of late! And think of the impetus this state of affairs would be able to give to the movement on the cessation of hostilities; and the power such a combination could wield in influencing manufacturers and even editors of cine journals in the way they should go.

Such organisations as the Federation are run by amateurs to help amateurs. Its members are not individuals: they are societies. Even in war-time the privileges of membership are available as usual, including affiliation to the Royal Photographic

Society, with free copies of the Journal, Panels of Lecturers and Judges, special facilities for borrowing films from the Preservation Section of the National Film Library, and a Film Library of its own. Some of the films have been lost owing to enemy action, but a number still remain to form the nucleus of what is hoped will be a bigger and better one. And this is where assistance is required. The loan of good amateur films to the Federation would be



The projector 'blimp' made by a reader, Mr. Charles E. R. Biggin, and described in his letter on this page.

one way of encouraging fellow enthusiasts by setting a standard at which to aim.

The Federation has still a large membership; and the war-time Annual Subscription, payable in January, has been reduced to 10/6—a good investment for all those who wish to keep in touch with the latest developments in the movement.

Hyde, Cheshire.

G. WAIN.

(Hon. Sec. & Film Librarian, F.C.S.)

PROJECTOR "BLIMPS"

Sir,—I heartily commend the advice given by Mr. G. A. Gauld on housing the projector in the box which he has described in recent articles. Providing every care is taken

to make this box sound-proof, the effort is well worth it, and since I made my "blimp" several months ago, the benefits have made me wonder why the manufacturers have never introduced this accessory in connection with silent (sic) projectors.

My machine is a Bolex G.916 and of similar dimensions and construction to the make described by Mr. Gauld. Because of that I would like to explain a few possible improvements—it is a matter of opinion—which do not appear to have been covered by the articles in question.

First, the door: instead of making the whole of one side to hinge, I made double doors which hinge from the back and the front. These doors fill about two-thirds of the height of the side and I have fitted a top and bottom strip of wood solidly to the box, each strip measuring approx. 3" by the full width of the side. In the door on the screen side I have inserted a long port window, 2" wide, which gives me a clear view of the film transit. All edges of the doors are rebated and have a positive fastening, particular care being taken in regard to the inside felt around the hinges.

"Running" Controls

I felt it was desirable that all "running" controls should be operated from the outside, so on the screen side door I inserted two spring loaded spindles—one working a forked lever for the framing adjustment, and the other a one-inch diameter friction drive rubber washer for fine lens adjustment. The Bolex lens is adjusted by a wheel, and the friction drive is an easy matter. Lenses which work in a helical mount or simply slide in and out may be operated externally by a threaded rod entering from the front of the cabinet and attached to a loose clamp round the lens.

The door shuts and opens quite easily, taking the spindles in and out without fouling the projector mechanism; and with two doors the operator is able to check that all the gadgets are "wedged" before throwing in the clutch. Similarly, the motor resistance knob which lies on the bottom side of the projector is operated by a spring loaded

(Continued on next page)

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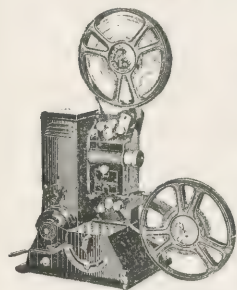
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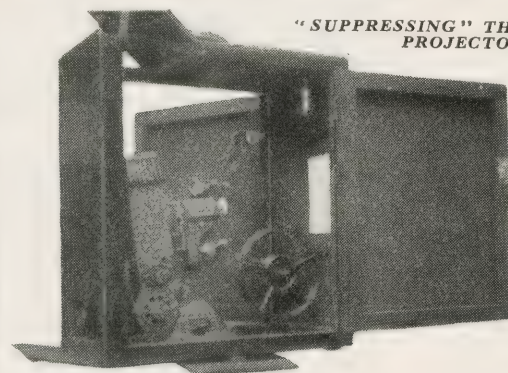
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spindle inserted in the bottom fixed strip of wood.

Secondly, the leads: Mr. Gauld's arrangement of the plug and socket mains connection is not a happy one. The plug pins are always alive and if the flex is accidentally pulled out during the show (it does sometimes occur) sparks may fly. I believe Belling Lee market a reversed plug and socket whereby the pins are shrouded and recessed in the box, the lead from the mains terminating into a lamp adaptor with sockets in lieu of contacts. In my own case, I drilled a hole in the cabinet and recessed a lampholder, into which is inserted an ordinary adaptor at the end of the mains lead.

Thirdly, the projection port mask: this takes the form of a fan-shaped piece of black metal placed inside the box and attached to a spring loaded spindle above the window. This is operated by a small knob, and a perfect fade-in and fade-out are effected.



This projector 'blimp' was made by Mr. R. C. F. Purland, whose letter appears on this page. For public shows the case has proved invaluable.

The problem of sound-proofing versus ventilation was indeed a sore one. But it was solved by the aid of an oblong Glucose tin attached to the lid of the lamp-house, and a cylindrical A.R.P. shade inserted through a hole in the base of the box. While there is adequate ventilation for the lamp, there is a tendency for the top of the box to hold the heat which is blown through the gate, but this is dissipated to some extent during the change-over of reels. I make this point since Mr. Gauld's suggestion of incorporating a room lighting resistance inside the box should be carefully considered from the heat point of view.

Mr. Gauld's contributions, however, should be "mopped up" by all keen projectionists employing sound accompaniment. The "blimp" is a boon to all who are anxious to impart a really professional touch to a projection evening.

Heald Green, Cheshire. CHAS. E. R. BIGGIN.
(A sketch of Mr. Biggin's case appears on the previous page).

INVALUABLE for PUBLIC SHOWS

Sir,—With reference to the interesting articles, "Suppress Your Projector," you may be interested to know that I have made and had in use for a long time such a case as that described. The accompanying photograph shows the case open, with Pathe machine in position. The doors each side close and can be locked. The top hinged flap also closes down, and there is a panel which fixes into the projection aperture. When the case is

closed and locked, it makes a very good storage box.

The case has now been adapted to take a Bolex G.916 machine and its performance is just as satisfactory. When public shows are given it has proved to be invaluable. I can assure readers that time and trouble spent on making one are indeed worthwhile.
Brixton Hill, S.W.2. R. C. F. PURLAND.

FRENCH CINE MOVEMENT

Sir,—In your December issue, you (almost) make apology for the lack of certain features. Many of us appreciate the fact that we can still regularly receive *Amateur Cine World* in spite of many difficulties.

I should like to mention that your French confrere, "Ciné Amateur," had to cease publication some twelve months ago, due chiefly to the mobilisation *sous les drapeaux* of its editor, M. Paul Boyer and staff, and a many cinéastes scattered all over France.

This was a great pity, as many of them produced some excellent work. May I put it on record that we do not forget our good comrades, as it is almost impossible to make contact in the occupied areas.

Some time ago, the continental market produced a low power projection lamp, 12 volt-54 watts, retailing at francs 17.50, against the 200 watt-110 volt costing about francs 150. Have we anything in this country similar to this?

I observe a suggestion from Mr. G. F. Warner, Swanley, for fitting a blue-base glass in front of the projector lens to eliminate the yellow rays. I have often wondered why lamp makers do not make them with a blue tinted glass, the same as car head-lamp bulbs.

Thanking you, and appreciating once more that *Amateur Cine* also continues to "deliver the goods."

Barnsley.

W. H. CHESTER

We are glad to pay tribute to M. Boyer and "Ciné Amateur." He is an extremely able and enthusiastic organiser, and the cine movement in France—a very vital one until the war—owed much to him. He was anxious to promote Franco-British co-operation in cine matters and, but for the war, would, we think, have seen positive results crown his efforts. But "Ciné Amateur" will rise again: and soon.

With regard to projection lamps, manufacture and supply of special purpose lamps are likely to be severely restricted. Generally speaking, the low voltage type of projector lamp is worked at a very high efficiency, and there is less tendency for the light to be yellowish, as in the case of ordinary 1/2-watt lamps for domestic lighting. (See also page 284).—EDITOR.

MAPLE LEAF BOUQUET FOR THE NAVY

Sir,—My heartfelt congratulations on the way *Amateur Cine World* keeps coming, in spite of what must be the most appalling obstacles. I hope it keeps on coming; if it should be only a tenth the size, I would still want it.

Lindsay, Ontario.

Dr. M. E. GORMAN.

"ARE WE PREPARED?"

Sir,—I am writing to express my thanks for your lengthy commentary on my film,

"Are We Prepared?" in the December issue. I hardly expected such an exhaustive review of the whole film, and this commentary from an independent expert has undoubtedly provided me with much food for thought. In consequence, many of my ideas, which I now see to have been so nebulous, have become clarified, to my future profit, I trust.

A criticism, I take it, should be a reasoned argument based upon accurate premises. While your logic is indisputably clear and admirably expressed, in one particular instance the premises are so mistaken that I venture to draw your attention to them. I refer to the section on "realism," in which you state that the objective treatment is wrong for two reasons, first, that "the film is not intended as a medical document for the instruction of first-aid parties," and secondly, that "in these days we sup with horrors, and make-believe seems a little lame."

Means of Instruction

Concerning the first reason, the film certainly is intended to serve as a means of instruction, not only to first-aid parties, but to other branches of the Civil Defence who may be faced with duties of this kind. As such it has been approved by the local authorities who have arranged for the film to be shown widely to various units of the local defence organizations. Perhaps my commentary misled you on this point, as it does not specifically state that the film is intended to have instructional value. The commentary was prepared for reading to the audiences of defence workers on their instructional evenings, prior to the showing of the film itself.

But I intended the film to be more than a mere documentary and hoped that by a little imaginative treatment it would inspire the audiences with confidence in our ability to assist them in case of need. Your criticism on this point brings up the question of how far one may legitimately endeavour to combine the treatment to suit various types of audiences, or audiences of a mixed character.

As for the second reason, I should have explained to you in my covering letter that the film was made during the distant sunny days of May and June when we had not experienced such events as are now upon us. At that time the consequences of air-raids were as unknown to us as are the effects of a gas attack at the present time. For this very reason you find my section on the reception and treatment of gas cases "interesting."

Leeds, 3.

A. SHEARD.

We are much obliged to Dr. Sheard for his kindly criticism, but in self-defence must urge that if one of our premises was utterly mistaken, it was because we were misled by his film treatment. One should not have to state specifically that a film has instructional value: it should be implicit in the film. We did not look upon "Are We Prepared?" as a 'medical document for the instruction of first aid parties,' for it seemed to us that the amount of medical instruction it contained was negligible. It was concerned not so much with the treatment of injuries as with the reception of casualties; it seemed to us, therefore, that, since it contained material that would be reasonably familiar to civil defence personnel, it was designed less for them than for the general public. Hence, to show injuries with too much realism appeared to us to be ill advised.

(Continued on next page)

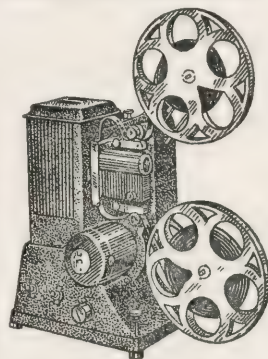
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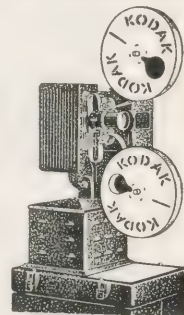
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Illustrated is the famous Kodak "Home" projector which is complete in attractive carrying case. 200 watt lamp, fan cooling, centering adjustment, power rewind, totally enclosed resistance. A most efficient and attractive Kodascope for 8mm. films £14 14 0 (while present stocks last). Most of the Kodascope range can still be seen at all four Westminster at pre-Purchase Tax prices. Write call or telephone us stating your requirements.



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f/1.8 projection lens; oilbath gearbox; automatic rewind; cyclonic air-cooling; ball-bearing motor; flickerless pictures; 100 watt lamp. For 8mm., 15 gns.; for 16mm. 16 gns.; pre-war prices and no purchase-tax while present stock lasts.



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8mm. Agfa "Movector," 1in. lens, 200 watt lamp, still-picture device, 200ft. reel, geared rewind, complete with case £15 15 0
8mm. Keystone, 300 watt lamp, with resistance for all voltages (110 v.-250 v.) £15 10 6
8mm. Siemens Model H.8, 250 watt lamp, still and reverse movement, motor rewind, 200 ft. reel, complete with over-all case £36 0 0
16mm. Siemens Home, motor drive, 200 watt lamp, forward and reverse, 230 volt resistance. Case £32 10 0
8mm. Bolex Paillard Model K.8, 400 watt lamp, all modern movements (including rewind), complete with resistance £26 0 0
8mm. Bell & Howell Filmo Model 122B, 400 watt lamp and resistance, all gear driven, complete with case £60 7 6
8mm. Eumig, 300 watt lamp, Meyer Kinon projection lens, optical framing device, geared rewind, 200ft. reel £17 18 6

Second-Hand Bargains

Kodascope 8/30, 8mm., motor drive, with built-in resistance £8 7 6

Agfa Movector, 1" lens, 200 watt lamp, still picture device, geared rewind. Complete with case £12 17 6

Siemens Standard 16mm., 250 watt lamp, motor drive, forward and reverse, 230 volt resistance, case £45 0 0

Siemens Home 16mm., 200 watt lamp, motor drive, forward and reverse, 230 volt resistance, case £27 10 0

B. & H. Filmo Projector, 16mm. motor drive, forward and reverse, 300 watt lamp, case and resistance £25 0 0

Pathescope 200B, 9.5, motor drive, 200 watt lamp, resistance £14 10 0

Ampro 16mm., 750 watt lamp, motor drive, forward and reverse, case £35 0 0

Kodascope Model C, 100 watt lamp, motor drive, clarostat control, resistance, case £8 17 6

Ensign Super 16mm., 200 watt lamp, motor drive, resistance, case £11 17 6

Pathescope Home Movie 9.5, double claw, resistance £3 19 6

ACCESSORIES

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Cinepro Universal Titler, complete with rotating supply base, etc. £19 10 0

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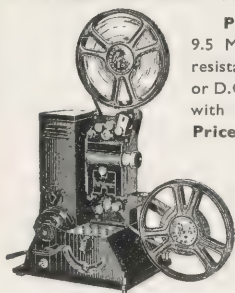
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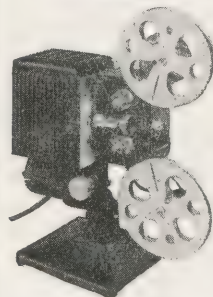


PATHESCOPE

9.5 Model H Projector, resistance model for A.C. or D.C. supply, complete with motor. **Pre-Tax Price £12 10 0**

Excellent Value but only available while present stock lasts.

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8mm. HOME KODASCOPE

The perfect little "8" Projector, solid construction, quiet running, perfect projection, 200 watt lamp, motor drive. Complete in black leatherette covered carrying case. **£14 14 0**

De Luxe Model £20

Available from stock **NOW** at the new Tax Price **200B Pathescope Dual, 9.5 & 16mm. Projectors complete £22 12 3**

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16mm. Amprosound Model "M," Talkie, 500 watt output, complete with speaker... £121 0 0
16mm. Amprosound, Model "N" Talkie, 750 watt lamp, 10 watt output, with speaker £156 0 0
16mm. Marshall Sound Projector, Model E4, 750 watt lamp (Filmo mechanism), complete with speaker ... £144 0 0

USED PROJECTORS in GOOD CONDITION
16mm. Agfa Movector 150, 375 watt lamp, variable resistance, carrying case. (New, stock-soiled only) ... £34 10 0
16mm. Ampro J.S., 500 watt lamp, pilot lamp, Superlite lens, transformer, carrying case £34 0 0
Bell & Howell Filmo 129D Projector, 750 watt lamp with voltmeter, air cooled transformer and carrying case, as new ... £70 0 0

Prices quoted apply only to existing stock. Send now for complete list of Used Apparatus in guaranteed good condition. Postage 2½d. Est. over 50 years.

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FILM LIBRARY

New lists of 9.5mm. Films now available, free. **Terms: 1/- per reel for two nights, 4 reels 3/6, 5 reels 4/6, 6 reels 5/6.**

SPECIAL BARGAINS

Coronet, Model II, 9.5mm. projector, with motor, shop-soiled only. Cost £9 17 6
£7 19 6

Dekko, 9.5mm. Projector with motor and super attachment. Recently overhauled. Cost £7 7 0
£5 0 0

WANTED: Pathescope "H," 200B, 200B Plus or Vox Projectors. Good prices paid for apparatus in reasonable condition.

COLIN CAMPBELL,

SIDCUP CINE SERVICE, 246, Blackfen Rd., SIDCUP, KENT. Phone: ELTham 3248

Bus route No. 132 or 132a from Eltham.

We feel that most audiences would appreciate that it could only have been a practice exercise that was being shown, for the filming of actual air raid incidents is, of course, forbidden. But since we are now able to gauge the effects of the real thing and are perhaps likely to be a little impatient of something that masquerades as the real thing, it seemed to us desirable that the fact that it was a practice exercise should have been made clear at the outset.—EDITOR.

* * *

N.E. REGIONAL COMMITTEE FOR EDUCATION IN H.M. FORCES

Sir,—I feel sure you will be interested in the work of amateur cine-projectionists in this area. With the assistance of some thirty of these volunteers, many of them members of the Amateur Cine Association, we are able to provide frequent film shows for the troops in this area. The films shown have an educational, general interest or army training bias.

Your assistance in obtaining the services of more projectionists, especially in the Darlington area (Major W. Bradley, Northumbrian Area Education Officer, "Hollyhurst," Woodlands Road, Darlington) would be very welcome.

J. E. NORTH.
(Sgt. Instr., Army Educational Corps)

* * *

PASSED TO YOU FOR ACTION, PLEASE!

Mr. C. Woodham writes on behalf of the A.F.S. stationed at London headquarters, asking if readers would be kind enough to loan him 9.5mm. films of any age.

* * *

Mr. J. Dick would like to borrow (or would pay a small fee) 8mm. or 16mm. films on first aid work for showing to a first aid post in Renfrewshire.

* * *

Mr. C. B. Hunt, of Whitefield, Manchester, is seeking training films on A.R.P., first aid, A.F.S. and Home Guard.

We shall be very pleased to forward letters to our correspondents.

Round the Societies

THE latest "Newsletter" issued by the **Manchester Film Unit** (Hon. Sec.: 19, Park Road, Timperley, Cheshire)—in the interests of economy it is to be published every six months, instead of quarterly, as heretofore—contains news of last season's activities and comments on films seen by members.

The projection unit has given a number of shows recently, including performances at a military hospital, but scarcity of petrol limits the range of operations. A film, "What's the Use?" is in hand; "it can only claim to be a rough outline of an ambitious production which we had planned to make, showing the Church's answer to the question: 'Why was I born?' for it is being made entirely on the titler with cartoon and silhouette work."

The Unit can still give shows of sub-standard films, silent or sound, provided that a convenient time and place can be arranged, and in return for a contribution towards expenses. In view of the difficulty of transporting equipment, it cannot undertake to give shows at places far removed from Manchester, though even this may sometimes be possible if the show is to a small audience

OUTSTANDING OFFER 16mm SOUND FILMS

The most perfect Sound recording yet!

B.B.C. MUSICALS (Approx. 400ft.)

- No. 1. Eddie Carroll and His Orchestra.
- No. 2. Alfredo Campoli.
- No. 3. Mario de Pietra and His Estudicertina.
- No. 4. Leslie Jefferies and Grand Hotel Orchestra with Tommy Handley.

Other subjects also available.

£4 15 0 (reel 3/6 extra.)

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BARGAINS from BATH

G916 Bolex and Resistance .. £32 10 0
New 500w Dittmar 16/9 .. £3/ 10 0
Vox Mike (new) .. £3 10 0
Vox Talkie .. £47 10 0
9.5 Talkie Films .. from £1 5 0

CYRIL HOWE, BATH

GORSE OFFERS

6 valve Gorse Chromium Amplifiers, as page 236 A.C. World Dec., P.E. Cell, Mike, Gramo, sockets, velvet lined carrying cases, with speakers. List £15. Brand new ... **£9 17 6**

Gorse Famous "Plastic" Projection Screens, brilliant non-directional at ANY angle. The only "Perfect" Screen. List posted.

Gorse 1,600 ft. 16mm. Reels, scratchproof perfection 21/-; or auto-fastening 25/-.

Xmas Gifts—T.P. Stereo Box Cameras and Viewer. Pictures in 3rd dimension. New. Few... **£1 3 6**

1 only—Zeiss 16mm. Coupled Rangefinder Camera—perfect professional crisp sharpness. List.

16mm. De Vry Projector, 200 watt, velvet lined case, unused. List £18 18 0 ... **£9 17 6**

16mm. S.P. Talkie, sprocket clawless film drive, perfection... **£27 10 0**

16mm. G.B. Talkie, Siemens Projector, theatre volume, largest Magnavox 14" speaker. £175 for... **£55 0 0**

16mm. De Vry Silent Projector, 750 watt, 1,600 ft. **£19 19 0**

16mm. Amprosound, 750 watt, 1,600 ft., soiled **£95 0 0**

2—16mm. De Vry Sprocket clawless Super Projector, 1,000 watt/750 watt, 1,600 ft., £95 for ... **£45 0 0**

400 ft. Aluminium Reels, auto film fastening, De Luxe. 4 for 15/-, 9½ or 16, 4 for ...

(Get a stock in while aluminium lasts) 10 6

"Quality" products, absolutely air-tight lock.

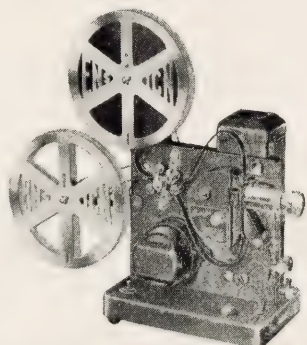
New Bolex Cameras, pre-tax price.

1 only, R.C.A. Sound Camera, turret, left.

Zeiss genuine reflector, patent opal electric ceiling fittings, slightly soiled, 50 per cent. off list. Ideal home, shop or office.

EDWIN GORSE,
86, ACCRINGTON ROAD,
BLACKBURN

"ENSIGN" UNIVERSAL PROJECTOR



Projects 16mm., 9.5mm. and 8mm. Films,
 500 watt lamp, resistance and case... £40 5 0
9.5mm. Bolex, 250 watt, resistance and case,
 as new ... £19 10 0
 7771. **9.5mm. Dekko,** 25 watt lamp, Super reel
 attachment, resistance, 200 to 250 volts, carrying
 case ... £6 10 0
 7639. **9.5mm. Actina Super,** 250 watt £22 10 0
 7865. **9.5mm. Pathe Lux,** complete in case
 and in good condition ... £15 0 0
 7866. **9.5mm. Pathe H,** 200 to 250 volts A.C.,
 f/2.5 lens, new condition ... £8 10 0
 7807. **9.5 and 16mm. Bolex,** Type G1, 500 watt,
 2 in. lens, resistance and case ... £45 0 0
 7568. **Victor Model III Projector,** 250 watt
 lamp, geared re-wind, forward, reverse and still
 picture device, complete with resistance and
 carrying case ... £29 10 0
 7198. **Kodascope Model A,** 250 watt lamp,
 resistance for all usual voltages, suitable for use
 in schools, etc., ... £19 10 0
 7701. **Ensign Silent Sixteen,** Type II, 150 watt
 lamp, resistance and case ... £15 15 0
 7789. **Kodascope C,** 100 watt lamp, resistance
 for voltages from 200 to 250 ... £7 12 6
 7647. **Bolex Model C,** 250 watt lamp, resistance,
 in stout wooden carrying case ... £13 10 0
 7849. **16mm. Ensign Silent Sixteen,** 180,
 adjustable resistance and storage box £15 15 0
 7800. **16mm. Kodascope Model D,** with
 resistance and case ... £18 10 0
 7810. **16mm. Keystone,** 300 watts lamp,
 resistance and splicers ... £18 18 0
 7880. **8/16mm. Dittmar Duo,** 500 watt lamp,
 resistance ... £41 15 0
 7523. **Ensign "50,"** motor driven, resistance
 and carrying case ... £5 12 6
 7708. **Ensign,** hand-turned model, with 60 volt,
 50 watt lamp, resistance and all voltages
 £2 12 6
 7414. **Ensign Portable,** motor driven, complete
 with resistance and small translucent screen, all
 enclosed in handy carrying case ... £9 12 6
 7568. **Victor Model III,** 250-watt lamp, geared
 re-wind, forward, reverse and still picture device,
 complete with resistance and carrying case
 £29 10 0
 7504. **Kodascope Model A,** 250 watt lamp,
 resistance for usual voltages; in storage box
 £19 10 0
5cm. Meyer Trioplan, f/2.9, in focussing mount
 for 16mm. cine camera ... £12 0 0
7.5cm. Zeiss Sonnar, f/4, for 16mm. Zeiss-Ikon
 Movikon ... £24 15 0
15mm. Zeiss, f/2.7 Tessar for 16mm. Zeiss-Ikon
 Movikon ... £6 6 0
1in. Dallmeyer, f/1.5 Cine Lens in focussing
 mount, for 16mm. camera ... £7 10 0
3in. Meyer Kino Plasmal, f/1.5 for 16mm.
 camera... £12 7 6
 7762. **16mm. Model EE Kodascope Pro-**
 jector, Transformer A.C. 100 to 250 v., 300 watt
 lamp ... £32 10 0
 7636. **Agfa Domestino,** 100 watt 110 volt
 lamp and resistance, carrying case, in new condition
 £13 10 0

INSTALMENT TERMS

Only 5 per cent. (1/- in the £) added to the
 advertised price, and payments are divided
 equally into twelve monthly instalments.
 Write for Hire Purchase Order Form.

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 37 Bedford Street, Strand London
 Established 1874

and the operator can be accommodated for
 the night. The Unit has its own film library
 of over thirty films from which instructive
 and/or entertaining programmes can be
 made up for shows to children, guilds,
 troops, hospitals, etc.

* * *

Recent activities of the **Hyde C.S.** (Hon.
 Sec.: E. A. Schoolden, "Edenhurst," 200,
 Dowson Road, Hyde, Cheshire) have included
 the private projection of the annual com-
 petition entries (one 16mm. and four 9.5mm.,
 all regarded as remarkably good). It was
 felt that the Salford C.S. would have a
 difficult task in discriminating between them.
 Results are not yet to hand.

At a recent meeting Mr. Leslie Gordon
 gave a demonstration of 8mm. Kodachrome;
 "Call It a Day" and "Isle of Man" (loaned
 by the Oswestry C.S.) were shown during
 the evening. Several shows have been given
 by various members to ambulance and
 A.R.P. workers at the central first aid post.
 More volunteers are wanted for this work.

It has been decided not to film the mayoral
 procession this year because of the possi-
 bility of the cameramen being pursued by
 Home Guards in search of Fifth Columnists.
 But could not the mayor, who is president
 of the society, be asked to give written
 authority for the filming?

* * *

Apex A.C.C. (Hon. Sec.: R. E. G.
 Copp, 73, Wricklemarsh Road, Blackheath,
 S.E.3) have not been able to hold any meetings
 recently, but keep interest alive by their
 bulletin, "News Reel." The December
 issue (with a seasonable drawing on the
 cover) contains a useful article on sepia
 toning and a further contribution to the
 series "Looking Back," in which members
 record their cine reminiscences.

The club will be pleased to supply copies
 of the bulletin in exchange for similar club
 publications. At one time it was hoped to
 publish articles on a reciprocal basis, but the
 circularising of other clubs brought no results.

The possibility of holding monthly meet-
 ings at members' homes (although members
 are scattered over a wide area) on Sunday
 mornings or afternoons is being considered.
 "We look forward to reporting the success
 of this scheme," writes the hon. sec., "if
 only to encourage other clubs who are
 hibernating for the duration."

* * *

Two more films have been added to the
I.A.C. library: "Our Angel Children,"
 by Frank M. Marshall, and "It Never
 Rains," by the Stoke-on-Trent C.S. Two
 special films are available for members who
 use S.O.F. There are now thirty-one
 16mm. films available to members on loan
 for charity and National Service shows.

The November, 1940, "Members' News
 Letter" reports that a member of the society
 raised over £20 nett for Y.M.C.A. canteens
 and the local W.V.S. Depot by putting on
 Saturday and Sunday shows, three houses a
 day, for seven consecutive week-ends. The
 London "Star" dubbed their cinema,
 "London's smallest cinema." It seats 20.
 Or did, for the house in which it was located
 was hit by a bomb; but the apparatus
 apparently suffered no damage.

Incidentally, Mr. Marshall tells us that
 he has been able to raise over £30 for the
 Navy League by home shows of his own
 films, the audience numbering about fifty
 each time.

VOX LIBRARY

of 9.5mm. Sound Films

ALL FILMS LISTED IN PATHESCOPE CATALOGUE
 IN STOCK. Hire Rates: One night 3/- per reel
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ACE LIBRARY of short films. 30 ft. 3d. per three
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Excellent selection of 8mm. and 16mm. films for hire
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Catalogue of 9.5mm. Sound and Silent Films
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 25 vouchers £1 5 0. 40 vouchers £2 0 0
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9.5mm. sound films. Three vouchers per reel for first
 night plus one voucher per reel for each extra night
 9.5mm. silent and 8mm. films. One voucher per reel
 for first night plus one voucher per programme for each
 extra night.

16mm. silent films. Two vouchers per reel for first
 night plus two vouchers per programme for each extra
 night.

Orders for library films must be on official order form
 supplied free. Do not order films without first writing
 for particulars and supply of order forms. State make,
 model and serial number of projector to be used.
 Please enclose postage when writing for literature or
 making enquiries.



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or good class projectors including "PATHE "H,"
 "200B" "VOX," BOLEX G3, G.916, D.A. or P.A.
 SIEMENS 9/16, SPECTO 9.5mm. and 16mm., EUMIG
 8mm., 9.5mm. or 16mm., etc., or 16mm. Sound-on-film
 Projectors. Write stating model, condition and price
 required.

Also Films bought for cash. 8mm., 9.5mm. silent
 or sound, 16mm. silent or sound. Titles immaterial
 if condition good. State what you have and price
 required. Films may be sent if desired but state price
 required. Cash or offer will be sent by return. Films
 not accepted for any reason will be returned post paid.

We have excellent stocks of new and second-hand
 projectors for sale, including Bolex, 200 Plus, VOX,
 Bell Howell, Dekko, Specto. Your present projector
 accepted in part-exchange for new or for a better used
 model.

CLASSIFIED ADVERTISEMENTS

Rates: For private adverts. 2d. per word (minimum 2/-); for Trade advertisements, 6d. per word (minimum 6/-). Box number 6d. extra. All Advertisements must be prepaid. The latest date for receiving small advertisements for the February issue is January 2nd.

FOR SALE

Last Minute Xmas Snips for personal callers. Second-hand titlers (Dallmeyer Optical Bench, Cinecraft, etc.), Wondersign Magnetic Letters, Rewinds, Splicers, Reels, Screens, etc., etc. New Photofood units and projector lamps in stock... and projectors, of course. 9.5mm. Film Library. Please 'phone or call in. WOOLLONS CINE SERVICE, 256, HENDON WAY, LONDON, N.W.4. HENDON 6263. Close 10'c. Wednesday.

Movikon. 16mm., f/1.4 Sonnar. Perfect Condition. Leather case. Bargain at £80. Nadin, 72, Grantham Road, Sleaford, Lincs.

Bell Howell 16 mm. Filmosound Model J. 900 watts with separate speaker, contained 2 cased units including 6 ft. Celfix beaded folding screen, adjustable metal tripod, Microphone, accessories and interesting sound films, perfect. Cost £200, accept £150, inspection and demonstration welcomed. Brooks, 51, Westfield Road, Edgbaston, Birmingham.

Filmo 141A, f/1.9 and case, also 15mm. and 3in. viewfinders. Direct focussing unit. New June 1940. £57 10 0. (Box No. 544) c/o A.C.W., 300-304, Gray's Inn Road, London, W.C.1.

Pathe 17.5mm. Talkie. Complete with case, speaker, rewind, film splicer, 3 bulbs, spare reel, 200ft. sound film, etc., recently overhauled by makers. Good condition, real bargain £19. King, 125, London Rd., Camberley, Surrey.

Bell Howell Model J.J. all gear-driven Projector (16mm. 750 w.) with case, as new, complete with transformer and spare unused 750 w. lamp. £90. Elliff, 7, Primley Park Road, Alwoodley, Leeds.

Gebescope Model "B" 16mm. S.O.F. Projector, original cost £135. Had very little use, one owner, in perfect working order, sacrifice £65. Walter, "Carnbrae," Chertsey 3373.

Sale—Amprosound "M" 16mm. Talkie, 500 watt, 1,600ft. capacity. Volume for 10 or 250. Suitable School or Hospital. Bargain £80. Wanted, Mains Record player without Amplifier. 56, Grove-hall Drive, Leeds 11.

TITTLING

Personal. 9.5mm. Titles—Threepence. "Effects." Discount: Latest List. Evans, Cine-publicity, Dereham, Norfolk.

WANTED

Zeiss Movikon 3in. Telephoto lens wanted, also accessories and 16mm. sound films in perfect condition. Robertson, 18, Woodcote Rd., Leamington.

Wanted, 16mm. Silent Films. Also to exchange Kodak 'C' for Bolex 16/9.5. Particulars Spurr, Windways, Kingsway, Osselt.

Wanted, for 8mm. camera, Telephoto lens: Kodascope Home Projector; film viewer; haze filter (21mm); screen (40 x 30); storage cans. Campbell Taylor, Burley Lane, Quarndon, Derby.

Wanted, 8mm. Films, must be in good condition. Box No. 543, c/o Amateur Cine World, 300-4, Gray's Inn Road, London, W.C.1.

Will any Dealer or Reader who has for Sale, the 8mm. Kodagraph "European Crisis 1938" please communicate with Edgar, 25, Douglas Street, Motherwell.

Talkie Wanted, complete with turntable, microphone, films. Holding, 4, Coldstream Place, Blackburn.

Wanted, 3in. lens for Victor projector. King. 125, London Rd., Camberley, Surrey.

Wanted, Projectors, Films and Accessories. Good cash price waiting. Penrose Cine Ltd., 69, Streatham Hill, London, S.W.2.

FILM HIRE

Xmas Film Hire. Order now. 9.5mm. Large variety. Limited number of sound films left. Also 16mm. Deposit required. Penrose (Cine) Ltd., 69, Streatham Hill, London, S.W.2.

Published by Link House Publications, Ltd., 300/304, Grays Inn Road, London, W.C.1. Tel.: Terminus 2451. Printed by Arthurs Press Ltd., Woodchester, Stroud, Glos. Agents for Australia and New Zealand: Gordon & Gotch. Agents for South Africa: Central News Agency Ltd. (London Agents, Gordon & Gotch Ltd.) Printed in England.

Understand Your Projection Lamp!

Some helpful notes by the Liaison Executive between the biggest American lamp factory and Helios, Ltd., the importers.

THE amateur cinematographer—and the professional too—demands the highest lumens output from his projection lamp, but very rarely does he appreciate exactly what this entails as a manufacturing problem. Maximum efficiency means reducing the area of the filament to the central portion of the condenser to make the most of the optical possibilities in terms of foot candles of screen-illumination. In order to reduce this area, the necessary long filament—often coiled coil—is coiled so closely that in places hardly a thousandth of an inch separates one turn from the next.

Careless handling, even when cold, can quite easily shorten the life of the lamp. When hot, the filament is plastic and any jerk or strong vibration is liable to destroy the lamp even before the user has had anything like its potential life. Never move the projector when the lamp is burning or is still hot.

Frequently, too, the lamp is unintentionally over-run. The enthusiast should provide himself with means of measuring his household voltage, which fluctuates quite considerably in all districts with the varying load on the dynamos. A correctly-stepped down transformer is essential for A.C. current, and the voltage output from this should be checked before switching on the expensive lamp.

All Class A lamps should burn only in a dead vertical position. Instead of using the tilting device on your projector, improvise a stand for it so that you can project from a level base. More projection lamps become casualties before their time from burning

in a tilted position, particularly the intricately-designed bi-plane filament types, than from any other form of misuse.

Even expensive projectors are sometimes not too well ventilated. Even by sacrificing some of the light-trapping properties of your projector, it will pay you to make certain that your cooling system is as efficient as it can be. 200 watt lamps (and over) definitely require fan-driven ventilation.

Know your lamp! Know your current! 5 per cent. over-voltage reduces the life of a lamp to 60 per cent.; 5 per cent. under-voltage increases it to 162 per cent. You cannot have both long life and high efficiency. For instance, a Helios 500 watt lamp, designed for 115 volt, burnt on 100 volts will have an efficiency 37 per cent. below design; its life, however, will be 385-285 per cent. more than design.

It is regrettable that there has been little attempt to standardise lamps for sub-standard projectors in this country. In America 110 volts is universally used. But by a trifling alteration in the lamphouse and wiring of the projector, one can enjoy a choice of the full range of lamps of this voltage. Higher efficiency at a lower lamp mortality can be secured on this voltage in preference to the so-called "mains" high voltage with the greater heat potentialities.

(Editorial Note.—Readers wishing to convert their projectors to 110v. should write to Helios Lamp Co., Ltd., for advice. The motor lead can be left, but the lamp feed should be connected to a step-down transformer for A.C. current, and a suitable resistance for D.C. There seems to be a reasonable prospect of prompt deliveries of lamps, but it is a good policy to have a spare lamp or two by you. As the war continues we shall be more and more dependent on supplies from the U.S.A.).

A lot of us who think we are amateur cinematographers are just fooling ourselves." Growing pains?

FREE M. of I. FILMS

The Central Film Library (incorporating the Empire and G.P.O. Film Libraries) announces the acquisition of nearly seventy Ministry of Information 16mm. S.O.F. films available on loan. Themes covered are Britain in arms, the strength of the British Empire, men and armaments, the food front, health and education, salvage and savings. There is one 16mm. silent film among them: "Miss T," showing what to eat to be healthy.

Borrowers must undertake to show the films to a reasonably large audience and must pay return carriage by post or passenger train. Applications for films should be made at least eight days in advance, and must state whether 35mm. or 16mm. copies are required. Bookings by personal visit, telephone or telegram will not be accepted. Address: Imperial Institute, Exhibition Road, London, S.W.7.

G.B. LIBRARY

The fifth (1941) catalogue of films in the Gebescope Library has just been issued. It lists a really excellent selection of films on a wide range of subjects. Among the feature films we note especially "The Private Life of Henry VIII," "The Ghost Goes West," and "Owd Bob," all classics of their kind. The G.B. Library has now removed to Tower House, Woodchester, Stroud, Glos.

NEW SOCIETIES

In these days when many societies are defunct and the activities of others limited, it is very heartening indeed to learn of efforts to start new clubs. Mr. C. E. S. Robbs, Greenhill Cottage, Renhold, Bedford, writes that he is going to try to start a society in Bedford and district, and invites interested readers to communicate with him. We wish the venture all success.

Mr. J. J. Field, of 57, Drummond Road, Little Bromwich, Birmingham, 9, wishes to get in touch with fellow cine enthusiasts within reasonable travelling distance of his district with a view to occasional talks and shows. His own club has disbanded. "In these times," he writes, "unless one's friends are interested in the technical side, one feels almost a cine orphan, with *Amateur Cine World* as a welcome monthly visitor."

FROM DOWN UNDER

James A. Sherlock, well-known Australian amateur, attacks the Australian amateur in the latest issue to reach us of "Movie News," the official organ of the Australian A.C.S. "The movie maker of to-day," he writes, "is apt to dispute many things which do not matter, such as the relative values of cameras, exposure meters, projectors, etc., and to change from one type of film emulsion to another before he has had time to master any. The main fault with most Australian cinemsmiths is that they are running around in circles and cannot select suitable stories nor express themselves to the best advantage.



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